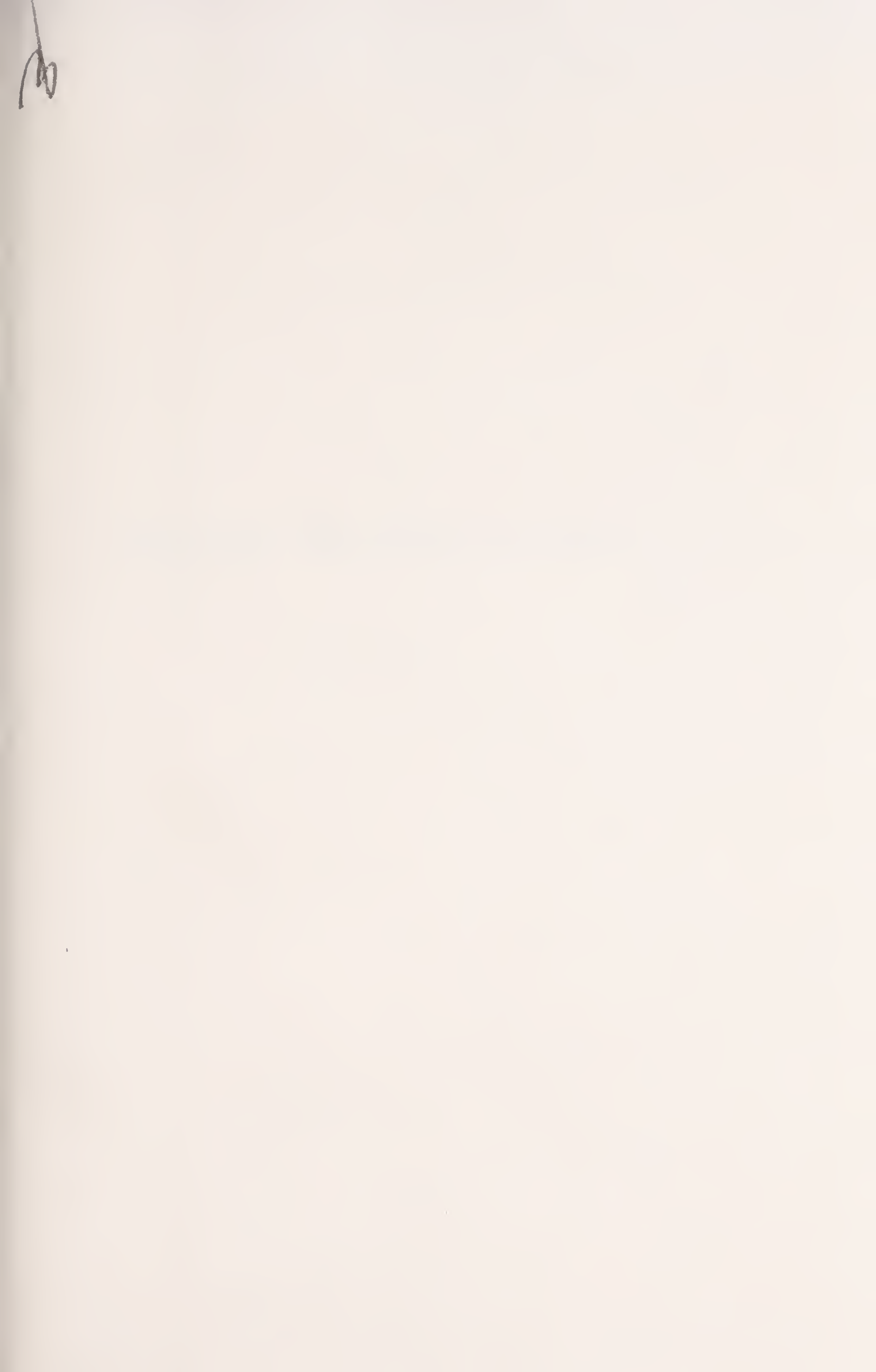






THE ART OF HOME DECORATION



A MODERN BEACON STREET ENTRANCE. *Plate I*

THE ART OF HOME DECORATION

BY

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ILLUSTRATED FROM THE AUTHOR'S PHOTOGRAPHS



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I dedicate this book to my friend

BRUCE BARTON

FOREWORD

MANY years ago through my love of the Colonial, houses and their interior decoration appealed to me. Since that time it has been my good fortune to be allowed to visit many beautiful homes, both modern and colonial. Their artistic grouping of even commonplace subjects has awakened in me a desire to study interior decorating; this that I may be better able to compare the old and new developments, to describe each and every feature understandingly and to aid in right arrangement of rooms.

Constant study along these lines has done much to broaden my life, taught me the value of introducing sunshine and air into our homes, brought with it a realizing sense of the great stride that has been made along decorative lines. No longer do we find dull, gloomy interiors, but charming combination of color, unusually blended. Wooden doors, ornamented or otherwise, have been replaced by light-giving entrances of glass, wrought iron, or possibly an elusive treatment that adds much to the decorating of our rooms.

We are standing today on the threshold of a new era in interior decorating. The world is full of

choice of unusual material. Through its use we are learning to enjoy and more thoroughly appreciate artistic values as created in our homes.

In my mind a question has arisen. Are we making the most of our advantages, utilizing home treasures brought over seas from foreign lands? Doubtless many descendants of Colonial forbears have tucked away in the old fashioned hair trunks of great grandmother's day, many uncut rolls of rare materials, that, rightly used, would be priceless in the decoration of today.

Great grandfather sent ships to every known part of the globe. They came back laden with marvelous fabrics, perchance designed for great grandmother's trousseau. There were fine silks, rich in coloring, shimmering satins, that would stand alone, laces now priceless in value, together with gorgeous shawls from the Orient and mantles that would make a connoisseur envious.

There they lie redolent with lavender, wrapped up by great grandmother's hands, placed in the trunk long years ago and kept for sentiment's sake. Do you realize the value of this treasure trove? If not, take it out from its hiding place and shake out the soft folds. They are so rich and colorful, full of sunshine and joyous tone. How suitable, to aid in the decorating of your room. On either side of the entrance door, drape silks of rare exotic tones.

Place under them soft folds of lace. Can you not see its beauty, so colorful, in texture and tone?

Throw gay scarfs over your mantle, place over them rare pieces of brass. Use rich fabrics for backgrounds to mirrors and stand back to enjoy it all. Great grandmother looks down benignly from her picture that hangs on the wall, seemingly smiling in approval at the modern use of her old time treasures.

Let us, when possible, link the old and the new, working out entrancing combinations that are ideal, making our home joyous and bright through the right utilizing of great grandmother's hoard.

MARY HARROD NORTHEND

Salem, Mass., June, 1921

CONTENTS

ILLUSTRATIONS

THE ART OF HOME DECORATION

THE ART OF HOME DECORATION

CHAPTER I

THE ENTRANCE

WHAT is a door? How does it stand in relation to the rest of the house? Is it merely an entrance or does it represent a decorative feature? Surely nothing is so linked with home life for does it not depict the individuality of the owner? A door can well be likened to an old-time romance — so filled is it with mystery. Could it but speak, what wonderful tales it might relate, for is it not symbolic of the most dramatic scenes in life? The coming of the bride, the christening party, the bitter end of a quarrel, the return of the prodigal, and the last sad rite of all — on each and all of these, the door opens and closes with equal impartiality.

How many of us as we pass up and down the street take notice of the doorway — the focal center of the front façade of a home. Often a plain, simple cottage can be transformed into a lovable one by the design of its entrance, the introduction of sidelights, panels or fanlight or the addition of a trellis.

It is impossible to tell what the first doors were like, but as our emigrant ancestors considered nothing but utility, they were probably two roughly hewn planks with horizontal battening strips across the inside, nailed or secured with wooden pins; hinges were probably of wood or leather, the latter made from the skins of wild beasts. A wooden bar that slid into sockets acted as fastening.

None of these makeshift buildings have survived, but it takes little imagination to realize that their doors were probably hung on posts with no finish in the way of casing. Doubtless they warped, not being kiln dried and the wind whistled in through huge cracks. Scant protection was given by the skins of wild beasts cured by the trapper, hung inside the doorway, much as were the heavy curtains used before entrances of old English country houses.

Not like today were the doors always made a central feature in these early dwellings. Often through necessity they were located at the farther end for shielding from draft the cosy area before the fire, and as defense against the Indians who often lurked near.

After twenty or thirty years of frontier crudities, the worst uncertainties and hardships were over; men began to bring their families from England;

building materials, nails, hinges, latches, locks and glass came over in the ships with English carpenters and builders, and all the traditions of the home country entered at once into the building here. The framing of the house, the clapboards and windows, and details of overhang came straight from English models; and the door, too, became simply a copy of the cottage door of the period.

Underneath the stern, forbidding manner of our forebears was hidden away a love of the beautiful. This fact was proved when the first ornamental door known as the batten door came into vogue about 1670. It was a simple, unpretentious entrance consisting of two or three vertical planks nailed firmly to a solid backing, or battening of horizontal boards on the inside. The nails were at first more or less irregularly driven in lines across the door but most reproductions show the nail heads of dull iron or brass marking the intersections of a pattern of diamonds or squares scratched on the surface of the wood.

For ornamentation, this type of door depended upon the iron door pull and nail heads, yet the rugged beauty of the weatherstained planking had a quaint though severe charm. Set as it was in an exterior with overhang and drops, or clapboards molded along the lower edges, it is one of the most interesting features of early architecture.

Increasing prosperity furthered modifications and refinements in house building, causing these unembellished doorways to be succeeded by types that reflected the Georgian classic detail so common in English homes and echoing the spirit of the Renaissance. The first attempts were heavy as the English prototypes were in stone, and the carpenter builders could not at first realize the possibilities of fine wood detail as shown in architrave, pilasters and pediment or over-door decoration.

Doors now showed heavily and steeply beveled panels which were differently shaped, however, from the modern ones, as they were square or horizontal rather than vertical, which latter produce a high narrow effect not found in the old examples.

Architecture was more pronounced at this period, the plain casing being flanked by pilasters often fluted, with molded bases, and surmounted by an elaborate pediment or other molded form. The threshold was still quite near the ground, the door treatment jutting out about four inches from the house wall. Sometimes the architrave was high enough to allow room for a row of transom lights, and again little panes were set into the upper panel of the door itself.

There were many distinct motifs in doorway designs but the moderate fortunes of the Colonial builders kept them to simpler renderings and made



A PORCH AT SALEM, SUPPORTED BY IONIC COLUMNS, WHICH IS A PERFECT REPRESENTATION OF THE OLD HOUSES THAT CAME INTO STYLE THE LATTER HALF OF THE 18TH AND THE EARLY 19TH CENTURY. *Plate II*

possible doorways of greater grace and beauty, than was evidenced in the stone originals from which they were taken.

The Colonial is the truly American type of doorway. Is it not wrapped inseparably with the history of our country, and a very part of our national life? There is about it a delightful grace, dignity, and repose that make a direct appeal to not only the architect but the homebuilder. The particular merit of the Colonial lies in its suitability for either mansion or cottage.

The style of the doorway must correspond with the architecture of the house. How ridiculous it would look were a Colonial door inserted in an English half timber house, or a massive wrought iron door introduced into the chaste severity of a Colonial exterior?

Remember the door is the index of the interior and should symbolize the good taste and care for architectural detail so necessary in producing an attractive home.

As we have the best examples of both past and present to draw from, we should have incorporated into our doors, the choicest ideas possible.

The Dutch door, today becoming so popular, was originally made of solid wood, for in those days, lumber could be had for the cutting and the workmen were not forced to study economy. With

the present high cost of timber, many of these are now made with a core of soft pine and a veneer exterior. About 1670, this type of entrance came into use but was not a feature of any architectural pretension. Rather, it was a narrow door opening in the center and sharing honors with the batten door.

Next came the addition of stoops before the entrance and settles on either side of it. Sometimes a narrow transom with small square lights was inserted. This developed the latter part of the century into the Dutch Colonial and more attention was paid to its decoration.

The Georgian motif was then introduced, being in sympathy with this particular type and later came the Adam phase bringing with it oval fans, fluting, drops, sunbursts and other ornamentation.

No period in architecture is more distinctive than the Colonial which stands out so vividly in the history of doors. The entrances designed in the North show a Puritanical influence while the Southern examples convey through their breadth the impression of hospitality characteristic of that section.

Nowhere can more excellent examples of these Colonial doors be found than in Salem, Massachusetts, where they represent the work of Samuel McIntire, one of the foremost designers of his time.

Classic detail appears not only in architrave, pilaster and pediment, but in over-door decoration, illustrating the best work of this Colonial architect, who appreciated the possibilities of fine details in wood and used it to ornament both frame and brick houses.

The advance in ornamentation and design in doorways can be accounted for through the many architectural books sent over from England, and the fact that more experienced workmen had come into the country.

The architects, more especially in seaport towns, were quick to call to their aid the woodcarvers who were employed in local shipyards, many of them making a specialty of the carving of figureheads. Their training in this art and their skill in the use of tools made it an easy matter for them to design masterly bits of the lightness and grace that distinguished Colonial architecture.

Many of these showed reeded ornamentation in architrave, and Ionic or Corinthian columns. Again more elaborate carving was introduced in the form of garlands and rosettes.

The doorway of the old Warner house at Portsmouth, New Hampshire, is a typical example of the style of this period. It is framed by Corinthian columns on which rests the elliptical architrave showing dentation. The door itself has nine

panels, the upper sections being utilized for the introduction of three bull's eye lights for the better illumination of the hallway.

Hardware was first used on the old batten doors, iron door pulls or rings serving as knockers also. Some of these had a rayed decoration on the diamond shaped or round mounting. Though the wooden latch was most frequently found, occasionally iron thumb latches were employed by the colonists.

Some of this hardware they brought over from England stored away with their scanty belongings in the holds of the cumbersome ships. However, it was not long before they were able to purchase it in this country, for iron works were established in Massachusetts in 1643 with funds brought from England by John Winthrop, Junior. By and by, this hardware was ornamented with arrow heads. This innovation was followed by the butterfly hinge with flaring wings fastened to both frame and door, which were now much lighter in build. In the beginning of the eighteenth century the H and H L hinges came into style, their names indicating their shape, and the strap part of the latter extending over the door much like the strap hinge.

While iron locks and latches were used in humble dwellings, brass fittings came into fashion among the wealthy and the front door with beveled panels

rising from quarter round moldings boasted more and more decorative brass work. To be sure, this required greater care than iron but made an impressive showing and followed the English mode.

The brass latch with its burnished finish was suitable for paneled doors yet there was an illusive charm surrounding the iron one adapted to the cottage home, for its lines and proportions, beaten out on the anvil, gave it a vitality lacking in the former. The favorite type showed a long handle with flamelike pointed plates curving in opposite directions, a faint echo of the beautiful escutcheons and handle plates designed for both English and Colonial furniture of that period, many of which showed rayed or beaded decoration.

The knocker was the chief outlet of the metal designer's ingenuity for there were no bells in those days and the knocker symbolized welcome. It is interesting to imagine the hands that raised some of the old New England knockers and to touch the very ones which Washington, Hancock, Dolly Madison or Lafayette may have lifted.

The earliest knockers were the door pulls, one of which is still seen on the Rebecca Nourse house at Danvers, Massachusetts. These were succeeded by the hammer type and later on by human figures and animal heads.

But today, as the Colonial house is again coming into its own, these knockers are being replaced, not for use, as in the olden times, but for ornament. While some of these are genuine antiques, a great many are reproductions of the old time art.

The swing of the pendulum has brought us back to the Colonial designs, and the entire country is experiencing a reversion to this type of architecture.

Colonial doorways are not confined to New England and the Southern states but are found in the homes of the West and Middle West as well. Many of the designs are exact replicas of those which graced the homes of our Puritan ancestors, but innovations have been introduced in the manner in which they are decorated, according to the different localities in which they are used.

On the western coast, particularly in and about Los Angeles, there are whole districts of the most adorable Colonial cottages. For the most part, these are small, having but one story, with exteriors of white clapboards or creamy white stucco, with green blinds. Oftentimes, the door, with its divided sidelights and fan-shaped transom has before it a raised red brick terrace large enough to accommodate chairs and the entrance is ornamented with an arched trellis of white over which the crimson rambler or creamy pink rose is trained.



THE PORCH OF A HOUSE AT DANVERS, MASS., USED DURING THE REVOLUTION AS GENERAL GAGE'S HEADQUARTERS. THE DOORWAY SHOWS THE MARK OF A BULLET FIRED BY A COLONIAL SOLDIER. THE HOUSE IS OF WOOD PAINTED TO IMITATE STONE, A SOFT GRAY WITH WHITE COIGNS. *Plate III*

A BATTEN DOOR, ORNAMENTED BY A DOOR PULL, REPRESENTS THE FIRST ORNAMENTAL DOOR IN OUR COUNTRY.
Plate IV



ENTRANCE DOOR TO A DUTCH COLONIAL HOUSE, WITH A CHARMING TOP LIGHT OF WROUGHT IRON AND GLASS.
Plate V

To drive down an avenue between rows of feathery pepper trees and tropical palms, lined with homes of this type leads one to realize that at last Americans have come to differentiate between what is really good and what is bad in architecture.

Especially characteristic of the hospitable spirit of the homeowner are the old-fashioned, high-backed settles on either side of the hooded entrance. They relieve the absolute plainness of the simple doorway, adding a decorative touch in keeping with the architecture.

The planting before the doorway may make or mar the beauty of the entrance, especially in the Colonial home, for the porch is usually at one side, so the doorway occupies the center of the stage. A white Colonial home set on a sweep of green lawn is a thing of beauty in itself, but closely clipped bay trees in Japanese tubs on either side of the entrance or window boxes with trailing green vines set along the sides of the red brick portico add immeasurably to the effect of the ensemble.

Within the last few years, the influence of foreign architecture has been strongly felt in this country. The types of houses introduced naturally require porches that are in harmony with their design, for the entrance of a house must correspond with its architecture, and should be made as attractive as architectural style and good taste will permit. The

porch should fit into the exterior of the house, not as a gorgeous cloak but as well-fitting clothes. Remember this is the first detail to be observed and creates a lasting impression, be it good or bad. Not only should it conform to the architecture, but it should be attractive as viewed from the street.

If the house be English, it should exhibit the freedom of design characteristic of English country houses. For instance, a stone house of English type has a most distinctive entrance, the door and overhead hood being of old English oak, with panels of leaded glass introduced into the doorway.

The Italian house demands a stucco porch, and be it formal or informal in design, is always made much more alluring through flower treatment. Its surroundings should resemble those of the Italian villa against its native background, where its red-tiled roof and vari-colored walls contrast so vividly with the luxuriant foliage and brilliant blue of sea and sky.

The French type of entrance should be stately, with a marquee, with iron brackets extending over the recessed doorway. Dwarf cedars on either side add a characteristic Gallic touch.

The evolution of the American doorway from the simple, unadorned one of our forebears to the varied designs of entrances in use today is indicative of the architectural development of our country.

CHAPTER II

HALLWAYS

WE fall under the spell of the interior as we step over the threshold of the home and unconsciously we form an impression of the good or bad taste of the owner. The hallway gives the first impression of the spirit of the household and the personality of its occupants, and the choice of suitable furniture for it is the test of correct discrimination.

The average hall needs but little furniture. The only real essentials are a small table, a chair and a mirror, but from this scanty beginning, the furnishings may grow according to its size and character.

By the judicious use of mirrors, paper and furniture, marvels can be worked in the rejuvenation of small, dark entries. A rectangular mirror is effective for it enlarges the size of the hall more than does the oval type, although the latter is generally more decorative. The apparent size of the hall is greatly increased by setting adjoining mirrors in the two corners opposite the entrance. If a lamp is placed before them, the resulting reflections and light are unusual.

To the inexperienced decorator, a quiet, interesting treatment of the entrance hall and stairs in the small and unpretentious house becomes really difficult of attainment. As a rule, too much dependence is placed upon petty details, particularly in the matter of stair-railings and newel posts and not enough effort is made to plan an essentially quiet, simple scheme of well related parts—well related for convenience, well related for architectural effect.

The pitchy black interior of the hallway in many city apartments repels the visitor, but by the use of artificial illumination, the gloom may be dispelled and the decorative scheme made to lighten it still further. Proper disposition of a table, lamp and mirror will work wonders for this type of hall, and a bright bowl or vase of flowers, a cheerful lamp shade and table cover, will invest it with an air of real hospitality.

One tiny reception hall in an apartment was made most inviting by the use of a little ingenuity in its furnishing. A rectangular mirror above a small walnut console reflected light and seemingly enlarged the room. A small square of gold and blue-green tapestry thrown across the console contrasted with its dark surface. On this was a brilliant orange bowl filled with violets. Two blue-green candlesticks with orange candles completed the metamorphosis.

Many apartments, however, have long, narrow, dark halls and their treatment requires careful thought and study. First, the walls should be made as light as possible. Yellow is the best, but any light tint is good, and the woodwork should also be of a light hue in harmony with that of the various rooms. Striped paper counteracts the length of the hall very effectively, and panel effects may be introduced to balance the doors.

Then, the lighting fixtures may do much for the room. Simple side brackets, attractively shaded, break the monotony and dispel all shadows, or if such a lighting system is not practical, a standard or floor lamp with a luminous shade at the end of the hall casts a soft glow over the ensemble.

Daylight was utilized to brighten one dark hall by removing the wooden panels of the doors leading off of it to the well lighted bedrooms and substituting glass lined with a thin decorated Japanese paper which, though opaque, readily diffused the outer light. The doors with woodwork painted pure white, and bright colored decorations afforded by the paper, became attractive features in themselves, and transformed the hall from an ugly eyesore into a simple, dignified approach to the living rooms.

In the long and narrow hallway, any piece of furniture that "sticks out" is a nuisance. A long, narrow table — tho it may be said against it that it accents the length of the hall— is a convenient place for card tray, bowl of flowers or hat and stick, and its length may easily be broken by throwing across it a piece of brocade or brilliant-hued silk. At either end of it may be placed a high backed, narrow chair, perhaps of the William and Mary period.

There are many attractive consoles on the market today which are suitable for a hall of any description. They may be used either singly or as a pair as preference indicates. One pair, sage green striped with tan and dull gold, and topped with a formal glass compote of green Venetian glass, lent a most distinctive touch to one reception hall.

A particularly charming and refined group included a console under a mirror paneled into the hall. This was flanked by well-designed sconces of burnished copper.

By grouping a table and mirror at the end of a long hall, the distance is effectually broken. One of my friends evolved a most interesting feature for her long passageway by placing a mirror framed in black glass over a black lacquer table at the end of the hall. On the table were old Egyptian silver lamps, and their flickering reflection in the mirror gave the room a weird charm.

The introduction of personality into the hallway and into the rest of the home is something that almost "happens" usually, for no one can furnish an apartment without injecting into it something of him or herself. In one country house, an old Welsh dresser of weathered oak takes the place of the ubiquitous table and adds a distinctive note.

The color scheme of the entrance hall may serve as a delightful inspiration for the development of the entire house. One individual entrance hall had walls of apple-green and white paper in an invisible check, divided into broad panels with white molding, embodying some of the joyous qualities of spring. The wainscoting was stained dark green and reached five-eighths of the way up the wall. On the floor was a green-and-white checked rug with a plain border, and against the wall were disposed a settee and two chairs with white woodwork and green upholstery. The white console opposite was beneath a mirror, while in a green and white lattice plant stand, purple and pale yellow iris carried out the illusion of spring. Box trees in green tubs stood at the foot of the white stair, and the whole charmed the eye and satisfied the senses.

An air of mystery pervaded another hallway with walls of an exotic red-orange, quite intense near the floor but merging into a pale cream near the ceiling. On the floor was a rug of brown-orange

with a dark brown border, melting into the tone of the floor, and blending with the woodwork of antique oak. Two candlesticks of a dark-brown lusterware and an odd boat-shaped card dish of blue-violet stood on the long Italian table. Two oval mirrors, framed in antique oak, hung opposite each other on the wall. The recessed window near the stairway was curtained with blue-violet silk fringed with orange and the seat was upholstered in the same violet color. A gay pillow of brilliant orange silk, with its green Chinese tassel created a bright spot of color which relieved the monotony.

The inherent beauty of mahogany, which is especially suitable for hallway furniture is enhanced by a background of warm gray. Take for instance a reception hall with French gray walls and woodwork a little deeper in tone, as a background for consoles and a couple of graceful mahogany chairs. With the introduction of a bit of soft yellow in hangings or accessories, it is exceptionally inviting and yet exhibits the restraint so essential in a room like the reception hall to which both the invited guest and the much-maligned "book agent" must be admitted.

The living room hall is the type especially suited to informal country houses or bungalows, into which the house door opens directly. It may be treated just as a room, of which a generous fire-



THE WINDING STAIRCASE, FOUND IN MANY OF THE COLONIAL HOMES, HAS BEEN WELL REPRODUCED IN THIS HOUSE AT LITTLE BOAR'S HEAD, N. H. THE HALLWAY IS LIGHTED BY AN UNUSUAL GROUP OF WINDOWS, EACH ONE OF A DIFFERENT LEVEL, FORMING A DECORATIVE FEATURE AS WELL AS LIGHTING PERFECTLY THE HALLWAY. *Plate VI*

THE WALLS IN THIS HALLWAY ARE HAND PAINTED WITH DUTCH COLONIAL SCENES, AND THE FLOOR HAS BEEN PAINTED TO REPRESENT MARBLE. THERE ARE TWO KEYED ARCHES WHICH LEAD TO A DOOR BEYOND. *Plate VII*

IN MARBLEHEAD IS AN HISTORIC HOUSE BUILT IN 1743. THE HALLWAY IS MOST INTERESTING. THE CARVING OF THE STAIRCASE RESEMBLES THE HAND-TOOLED WORK IN

place is rightfully a conspicuous feature. The long davenport with its back to the rest of the room and facing the blazing fire, in the glow of a soft shaded lamp or two carries with it a suggestion of the comfort and ease of evenings spent at home with a treasured book.

If the hall is large enough, it may accommodate the grand piano or the Victrola, for it is the best room for this purpose, particularly in the country home, where the music may drift out onto the terrace in back of the front veranda.

The ample halls of the broad, old Colonial and Georgian houses, present little or no difficulty to the decorator. This type of hall usually extends entirely through the house, with a doorway at the farther end, giving on a sunny terrace or old-fashioned, box-bordered garden, where bloom the flamboyant hollyhock, nodding foxglove and sweet william. The stairway in this Colonial hallway often forms a prominent feature though occasionally it is offset in a little room.

The long Colonial hall with its chaste white wainscot and pictorial paper permits the use of heavier types of furniture such as the Jacobean and Flemish. In one such spacious room, a Jacobean refectory table, richly carved, was placed against the wall. Above it hung a gorgeous old tapestry and on either side were severe Italian chairs.

Gleaming silver candlesticks and bowl on the table were reminiscent of the elusive charm of Mount Vernon and Monticello.

A grouping that intrigued the interest included an English coffee table — octagonal in shape — and a mirror with a grapevine polychrome frame. On either side of the quaint table were iron Italian lanterns, their soft light beaming through parchment shades of dull putty color, bringing out in ruddy relief bright figures of garnet red. Against the wall of creamy rough plaster, the effect of the whole was that of a luminous jewel in a dull setting.

The rich hues of an old Dutch fruit and flower panel bestowed a subdued color note on a hallway done in soft shades of brown and tan. Below the panel was a wrought iron, oval table with a walnut top, surmounted by two silver Italian compotes, filled with glass fruit, the luscious purple of grapes and delicate peach shades gleaming frostily in their silver receptacles.

The consideration of the hallway naturally includes that of the stair, for the two are so closely associated, that they most necessarily play a dual role in the general scheme of the treatment of the home. The stairway is the most interesting single architectural feature of your house.

The essentially Colonial stair with its white risers and baluster, mahogany treads, rail and

newel, is to my mind, the most really beautiful of all, for it exhibits the excellent proportions which distinguish all things Colonial. It is remarkable how a touch of mahogany will vitalize white woodwork and give color to the interior trim. Plain white wainscot is excellent with this type of staircase, though panels of old blue on an ivory white background are equally good. Such a setting would make a perfect foil for furniture of the Sheraton or Chippendale type upholstered in deep blue, with a pair of Adam mahogany consoles topped with white Wedgewood vases.

The cheer and joy of sunlight were introduced into one Colonial hallway by papering the walls with a two-tone lemon-yellow stripe. Creamy white woodwork contrasted with the rich tones of the mahogany furniture. On either end of the long table were candlesticks of dull, hammered brass, with its limitless range of lights and shadows, and between them a jade green bowl filled with yellow jonquils repeated the note of spring.

The winding staircase — the old-fashioned "winders" with narrow treads — is ever quaint and interesting, and to many its charm more than offsets its impracticability, yet for the great majority, this ancient mode of reaching the second floor should be altered to the more definite and secure plan of staircases with wide treads of easy rise.

The winding stairway and deep well does offer a better wall space for artistic decorative effect, particularly in the arrangement of pictures. In one case, where the home builder demanded a spiral staircase, a bay reaching from the ground to the third story was built, and though not possible for the average builder, such an arrangement is really splendid. The stairs curve upward gracefully, and there is a pleasing sweep to the rails.

While spindles and rails of wood are the most used, wrought iron spindles after the French eighteenth century mode are regaining their one time popularity, and some of them possess a unique interest. No medium for contrasts in an interior is so successful as wrought iron. It requires a fairly plain background because its greatest beauty lies in silhouette. One stair of this type has balusters of square wrought iron rods painted white with formal inserts at regular intervals and a floriated polychrome newel. With a staircase of this kind, the lighting fixtures may be in harmony in many fanciful shapes, such as an old Italian lantern of wrought iron or star-shaped fixture, or dull sconces of the same material, having the naïve crudity and vigor of line and finish that distinguishes all hand work.

In a chateau of the French Renaissance, wrought iron railings form sufficient decoration for the hall-

way, augmented only by tapestries in subdued colorings of an inherently formal and stately character.

The decoration of the stair wall presents a problem not too difficult of solution if one will but remember that it merely serves as the background for the staircase, spindles and newel, and needs but a few decorative touches to relieve it from monotony. The paneling of the stair wall in correspondence with the woodwork of the remainder of the wall is one of the most satisfactory treatments, and if adorned with a series of suitable pictures such as interesting old samplers, or mellow old Japanese prints, is always most satisfactory. I recall one such paneled wall upon which was a set of colored prints of the old clipper ships and men-o'-war of the eighteenth century in oval frames of uniform size and design, the whole exhibiting a simplicity in keeping with the restraint of the architectural setting.

A general rule that may be followed with satisfactory results is to keep the stair wall perfectly plain and let it serve as a foil to focus attention upon the balustrade. Especially is this true in the case of the carved stairway, or the exquisitely chaste one of wrought iron, where the wall, if painted a light and suitable color, will throw the lines of the railing into high relief.

One of the simplest modes of redeeming a bald stair wall that needs something is a flat molding about three feet above the baseboard, or a heavy rope of silk with huge tassels of some contrasting color, carrying out the tone of the upholstery of the furnishings.

The stair landing may be transformed from a mere platform into the pleasantest of little nooks by the proper disposition of furniture. When there is a row of windows, a window seat, with soft, bright cushions, and perhaps a little table for flowers or a plant, seems the natural solution. One landing in a country home I visited was secluded enough to admit of its being furnished as a writing corner. The window looking out over a fruit orchard — a mass of pink bloom in May and later on in early autumn red with the ripened fruit—was curtained in a dull blue silk, framing the picture of the outdoors, and the little desk and chair were painted a deep seagreen, stenciled with a spray of the pink cherry-blossoms. On the desk was a pale pink, flat luster dish, kept filled with the fragrant blossoms.

Ordinarily, however, in the case of the small landing, it should be left unfurnished, for nothing should be placed on stairs that would impede passage or cause accidents. A little stand with bright flowers, or a small gate-leg table, is usually about all that can be placed on it without giving the appearance of crowding.

CHAPTER III

HARDWARE

HARDWARE has been termed the jewelry of the home. Generally speaking, its pattern and selection are governed by the same principles that govern the selection of jewelry; it must be simple, of good design and utilitarian; if it departs from the foregoing standard, we may generally expect either ostentation or meaningless eccentricity.

Hardware is required for doors, shutters, casements, closets, cupboards, drawers and various items of built-in furniture. Most of our domestic hardware of today is fashioned of brass, bronze, iron and glass, though bone and ivory are occasionally used for keyhole facings, and bone, ivory and wood for door pulls.

Brass hardware may show a plain, lacquer or mat surface, but the plain finish is the only one of the three which can be guaranteed to give lasting satisfaction. Though the lacquer finish saves labor for a time, it gives the brass an unnatural color, and once dampness or wear begins to streak it with black lines or splotches, you may say farewell to its beauty, for nothing will bring back its pristine gleam.

Although the mat surface is attractive, the plain brass highly polished to bring out its vitality and glow, is far superior. Though requiring more attention, it is well worth all the care lavished upon it as attested by the old brasses of Holland.

Bronze requires little or no polishing and is more decorative when exposed to the action of the atmosphere and ordinary wear, but the scope for its appropriate use is extremely limited, and unless its surroundings are equally handsome and exactly suited to it, its use is undesirable.

Wrought iron has a virility and strength possessed by no other material. Aside from its obvious utility, it has a distinct color value. The bit of black in the hardware throws into relief the other colors, and intensifies them, as the similar somber touch in a Japanese print brings out its delicate shadings. The old Colonial homes painted white or lemon-yellow, if of frame construction, and red and white if of brick, are given an elusive, enlivening touch by the judicious use of black iron work. And in addition to the color value, the curves and twists of the hand wrought shutter-catches, hinges and latches act as a relief from the straight lines of Colonial and Georgian architecture.

The iron may be given either a black or a brilliant finish. To obtain the black finish, paint

the metal with a mixture of lampblack and banana oil, which is easily applied, dries quickly and secures a smooth, dull surface of attractive appearance. Again black Japan paint may be used which hardens very quickly and takes a tight hold on the metal surface. Still another compounded preparation may be baked on the metal while still on the forge. This last is very durable and so thin that it does not clog up nor obscure any finely engraved lines of decoration on the surface of the ironwork.

If desired, you may finish some of the coarser hardware with ordinary black paint. Cheap, cast iron fittings may be made quite sightly by this means, although all of the other finishes are preferable.

A pleasing and durable bright surface can be given to the finer wrought iron hardware, as, for instance, keyplates, locks, keys, knockers and decorative hinges. With infrequent attention, say once in every three or four months, it can be kept in perfect condition, for the metal is so treated before leaving the shop that its brightness is insured with a minimum expenditure of labor for upkeep. All that is necessary is to lightly apply, at the intervals mentioned, a mixture which may be secured from the craftsman, and the wrought iron surface will gleam with the luster of burnished steel, or old silver.

Gilded a rich, warm gold, which the reddish cast of the metal carries so well, iron turns introduce a note of surprising interest, and when finished in soft, dull colors, they look well against any painted wall surface.

To the chaste, delicate tracery of wrought iron, there clings a subtle fascination which is becoming more and more widely recognized by individual homebuilders as well as decorators. They are incorporating it into their interior schemes in countless ways. Some present day patterns are derived from those of the twelfth century, laboriously forged and hammered by Saxon and Norman smiths. The old-time artisans expended the utmost skill and ingenuity upon these beautiful forms and sometimes covered the whole door with elaborate combinations of graceful and beautiful scrolls.

They evolved many designs suitable for use in present day homes. For instance, what could be more appropriate as lighting fixtures than torch brackets of Tudor rose design against a Caen stone wall in an entrance hallway? Or side fixtures of oak leaves, virile and bold in design, in an oak paneled living room?

The open mechanism lock was a fancy of the early designer. One of these, a rare pattern, shows a snake for a handle and all the working parts exposed and entwined around a dragon's head.



THE HALLWAY IN THE BOOTH TARKINGTON HOUSE AT KENNEBUNKPORT, ME., IS COLONIAL IN TREATMENT, WITH A SMALL, DECORATIVE NEWEL POST. THE STAIRS SHOW WHITE RISERS AND MAHOGANY TREADS, WHILE THE BALUSTERS ARE WHITE, WITH A BALUSTRADE OF MAHOGANY. *Plate IX*

The key follows the same serpent and dragon design.

Iron hinges, escutcheons and door plates are being reproduced today by clever craftsmen from the designs of the sixteenth century. Arabesques with straps interlacing one another and bolts passing through them are surrounded by a frame and the edges bent or notched to resemble a roll of parchment. On other pieces are represented birds, masks, drapery and foliage. The last named, when well executed is sometimes surpassingly beautiful. The iron tendrils curve as gracefully about strong upright standards as do their counterparts in Nature.

The crispness of the scroll work, combined with its boldness of outline lends to it a novelty that may be happily introduced into the homes of the twentieth century.

Besides the grill work, ornamental hinges, and elaborate door plates and locks, there are the knockers, in infinite variety and the most interesting of designs. A modern translation unusually intriguing shows on either side of a bold Crusader fierce dragon heads, their tongues protruding from wide-spread jaws, as though emitting fire and destruction. He has them well tamed, however, for the caller may grasp the tongues to knock without the slightest trepidation.

Two friars, one jovially laughing and one with his brow creased in solemn thought, greet the visitor on an old oaken doorway to an English home.

A particularly "striking" knocker brings the ocean to your very doorstep. A shell overhead forms the thumb latch while numerous little starfish disport themselves among the shells and seaweed in the waves below.

Glass knobs are included in the category of domestic hardware, and are appropriate on doors and various kinds of permanent and movable furniture. I remember visiting the home of a great aunt when but a child, when glass knobs on doors of polished old mahogany made an indelible impression on my mind. Ever since then, this type of door knob arouses anew in me the reverence I felt for what I then considered the apex of elegance. To be practical, the metal mounts must be of nickel or some material that does not require frequent polishing. Otherwise, the polishing compound is very likely to get in the crevices of the pressed or cut glass and necessitate troublesome washing.

Hardware for the home should be chosen in conformity with two standards — first and foremost, practical utility; and second, beauty and fitness of design for the place and surroundings in which it is

to be used. The majority of homebuilders pay scant attention to the selection of the hardware for their homes. It is one of the little things which they are only too apt to ignore unless some individual piece is out of order and puts them to considerable inconvenience, one of the small refinements of architectural fittings, which the average mind carelessly passes over, unmindful of the fact that perfection is made up of little things.

Any piece of hardware should perform perfectly the function for which it is designed. Nothing can be more tantalizing than a latch that will not latch, a lock which requires humoring before it will lock, and a hinge that wobbles or allows the door to sag. Then, the purpose of hardware should be apparent, it should be of simple construction and easy to use. Though these essentials are so obvious that it seems absurd to list them as requirements, there are on the market today many contrivances that would puzzle the most ingenious until their method of working was explained, and others are difficult to manipulate. Hardware should be comfortable to handle.

All knobs, handles, latches and bolts with which the hand must come in contact should be so placed and of such dimensions that they are convenient and agreeable to use. Some knobs and door pulls though attractive in appearance are of such shapes

and dimensions that they are unpleasant to handle and occasionally are so set that they throw the arm into an unnatural position.

A fourth essential of satisfactory hardware is that it be unobtrusive in shape or size with no parts that protrude to injure people or catch and tear their clothing. This was the principal objection to the old-fashioned latch.

Many of the seventeenth century houses were fitted with quaint, old latches throughout, but upon their being purchased by up-to-date owners, these were removed. And the reason is self-evident: they caught in the clothing of the feminine portion of the households. One farmer asserted as his reason for removing a fine old latch from his front door, that he was going to take it off because he could not "slam the door and hev it stay shet."

Hardware should be decorative. The use of a graceful, symmetrical knocker on an ordinary door lends to it a note of individuality. While an occasional elaborate bit of wrought iron or burnished brass is permissible, as a general rule, anything bizarre or fantastic should be avoided. Above all, remember that utility is the prime *raison d'être* of your fittings. Keep them rigidly restrained in design, and in harmony with the architectural scheme of the home.

It is possible to select from designs now on the market hardware in keeping with homes of many architectural styles. There are the Colonial, Elizabethan, Mission and numerous others.

In the ever-growing recurrence to popularity of things Colonial — architecture, furniture, and decoration — hardware also is included, and luckily, we have some of the original designs of knockers, door knobs and latches, from which the modern reproductions may be patterned. The word, "Colonial," is almost synonymous with simplicity, beauty, refinement and dignity. And the outstanding feature of the Colonial door was its knocker. Originally a primitive affair, it has been developed into a graceful ornament of many types including the ring, oval and handle.

A number of knockers have blank spaces in which the name of the home owner may be engraved, and still others have electric attachments to ring the bell when the knocker is raised, thus combining modern convenience with the spirit of the seventeenth century.

The streets of some of the old towns of New England are lined with Colonial homes. Every door boasts a knocker. Some of them are severely plain but graceful in shape, some attractively ornamented with beadings, flutings, reedings and

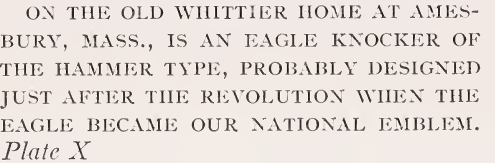
turnings, and others are fanciful in outline where they bear upon the wood.

It is a rare thing to find one that does not show some excellence of design, while a great many are small masterpieces and a source of never ending joy to the connoisseur.

The more common designs include the urn, the Adam oval, the eagle and various Renaissance ornaments, while among the more elaborate patterns are to be found lions' heads, Medusa's heads, garlands and ribbons, and any number of classic and grotesque forms and combinations.

The Greek or Colonial urn is the most generally used and the most popular form. It appears in a hundred designs and sizes. The oval, sometimes plain and sometimes ornamented with a beadwork edging, is almost equally as well liked, and off and on, the American eagle is used. One of these graces the entrance door of John G. Whittier at Amesbury, Massachusetts.

Excellent examples of Colonial door knockers are sometimes to be picked up in the country, and every antique shop handles them, at prices so reasonable that nearly every American homemaker will find Colonial hardware, at least, within the reach of his pocketbook. As a matter of fact, genuine antiques can often be bought for less than the modern reproductions. Brass ones can be



ON THE OLD WHITTIER HOME AT AMESBURY, MASS., IS AN EAGLE KNOCKER OF THE HAMMER TYPE, PROBABLY DESIGNED JUST AFTER THE REVOLUTION WHEN THE EAGLE BECAME OUR NATIONAL EMBLEM. *Plate X*



THIS REMODELED FARM HOUSE SHOWS THE GENUINE OLD TIME H. & L. HINGES, THE THUMB LATCH AND LONG BOLT FOUND ON MANY OF THE SECOND PERIOD AMERICAN HOMES. *Plate XI*



THE BUTTERFLY HINGE, AN ORNAMENTAL PART OF THE OLD-TIME DOOR. *Plate XII*

THE H. & L. HINGES WHICH WERE USED ON THE 18TH CENTURY HOUSES ARE VERY DECORATIVE. THIS IS A MODERN INNOVATION MORE ELABORATE IN TREATMENT. *Plate XIII*

obtained for $2.00 up and the largest and most elaborate seldom bring more than $7.00 or $8.00 at most, though the same amount of brass in an old candlestick might bring twice that sum.

But in case one does not care for the marks of age on the hardware, modern reproductions of Colonial and other antique knockers are easily obtainable. Tiny ones for the hall side of a guest room door represent a revival of an old-time English custom. With the advent of this vogue for the use of small brass knockers inside the house, on doors of studies, dens and other rooms where it is customary to knock before entering, the variety of designs from which to choose has been greatly enlarged, and now includes a number of grotesque, historic and emblematic types from England.

The simple miniature can hardly be improved upon for ordinary purposes, and one of the best of these is the Colonial urn pattern of polished brass. One of these, four inches in height, may be purchased for seventy-five cents, surely a modest expenditure for bringing the spirit of the Colonial into the home.

The English designs are reproductions of both ancient and up-to-date patterns which have sprung into vogue in England within the last few years. These bear devices of local significance and, as souvenirs, sell like the proverbial hot cakes to tour-

ists in England. Sometimes they show busts, coats-of-arms, and the emblematic insignia of ancient towns — Liverpool, Canterbury, York, Wells, Warwick, Durham, Winchester.

These little knockers although of greater interest to tourists because of their associations, are quaint and amusing in any American home and may now be purchased in American shops.

For example, it is most appropriate to seek entrance to a library or study through the use of a knocker portraying one of the Shakespeare subjects from Stratford, the bust of Milton, Chaucer on his pilgrimage, or any of the cathedral designs, such as the sardonically grinning gargoyle.

Jack Hammer is a good pattern for the guest room, and the Devil, the Huntsman and the Imps are appropriate for the den or college room doors — not meaning to cast any aspersions upon such rooms.

The Trusty Servant will do very well on the nursery and one woman with a sense of humor had the hardihood to place one on the door of the maid's room. There are special nursery designs such as the Rooster and Judy, which appeal particularly to children, and the miniature reproductions of Colonial and Renaissance patterns are suitable for any room.

A large department store offers a wide selection

of these little brass knockers at very moderate prices, such as the following:

Lincoln Imp	$1.00
Cheshire Cat	1.00
Denbigh Arms	1.25
York Imp	1.50
The Huntsman	1.75
Shakespeare reading to the queen	2.00
Judy	1.00
The Trusty Servant	1.25

Thus, the field of hardware offers many possibilities for the display of distinctive touches in home decoration. The use of brass in any of the standard finishes — natural, polished or dull, verte antique, lemon or brush — or a bit of delicate iron work, may give just that subtle quality that displays individuality.

CHAPTER IV

WALLS AND THEIR TREATMENT

FOR the reason that so much of our lives is lived within the four walls of our home, it is imperative that they be made not only restful but attractive. Though simplicity should be the keynote of their treatment, it is possible to avoid the commonplace and create individual touches that give character to each and every room. Your personality may be just as effectively expressed in the wall treatment of your home as in its hangings and furnishings.

The consideration of how to treat any portion of the home involves a little study of its function, the role it plays in conjunction with the other elements. The walls, along with the floor and ceiling, form the background for the furniture, and upon them depends the good or bad effect of what is placed in the rooms.

Of all the treatments possible, there is none more attractive than paneling and wainscot, although the wainscot is not as commonly used as formerly, principally because of the prohibitive cost of lumber.

But as necessity is the mother of invention, substitutes for the old time paneling have been

evolved which are proving eminently satisfactory in producing the effect of the paneling of the days of Henry III. The romantic associations of baronial halls and the feast following the hunt clings to paneling, calling up visions of the long festive table laden with boar's head and savory viands, the smoke of the guttering candles in the dimly lit room mellowing walls of richly carved Norway pine.

Excellent reproductions of the linen fold panels of Hampton Court and Waltham Abbey may be purchased and installed at very slight expense. For a large room, a study, dining room, or living room, there could be no more dignified and restful treatment.

The walls may first be covered over the plaster with canvas, forming an excellent foundation for the paneling. Or they can be veneered through the use of a thin piece known as "built-in." This consists of from three to five plies banded and glued together, so cleverly done that when applied to the plaster it would require an expert to distinguish the difference. This eliminates any danger of warping or checkng on account of different grains used. The panels when finished are three inches in thickness, framed in stiles and closely resembling ordinary lumber one inch in thickness. In order to determine how much will be needed, all that is necessary is to take a running measure of the room

and multiply it by the height of the wainscot.

In order to secure the soft bloom of age, a few little shadows of water color, the rubbing in of a little black wax, and presto! — the work of a century has been accomplished in a few hours.

But in connection with wood paneling, a word to the wise is essential. Do not panel your small room. This treatment seems to shut it in like a box, though it lends dignity, repose and richness to the apartment of large or medium size.

If you desire to carry out the Colonial idea in your home to the very nth degree, there could be nothing more appropriate than wall paneling of ivory white, or a white wainscot, with one of the old pictorial papers above it. Time has come and time has gone but decorators have yet to discover a more striking background for the dark ruddy glow of polished mahogany furniture.

The white wainscot need not necessarily be confined to the hallway. It may extend much further into the interior. A country cottage in New York has a dining room with ivory white paneling extending up about three-quarters of the way to the ceiling. The upper wall is tinted a pale buff, and the windows are hung with thin silk of dull green-blue. Cottage furniture painted the same color contrasts with the purity of the walls. A bowl of brilliant red-gold marigolds gives just the proper

touch to enliven the little room of sea and snow.

A substitute for paneling fast coming into popular favor is wall-board. Time and again have I heard this product maligned on the ground that it "looked cheap;" that it buckles and it bulges; and a score of other allegations, but the fact remains that more and more of it is being used in homes, and that it has invaded nearly every room in the house. With the use of discretion, some exceedingly attractive effects may be contrived.

Certainly it has its advantages. It is clean, it is easily installed, it is adaptable to any number of different finishes. Though nearly everyone in these days of general advertising is familiar with the product, let me say for the benefit of those who may not be cognizant of the fact, that wall board is a wood fiber product having the appearance of cardboard about a quarter-inch in thickness. It comes in panels about 32″ or 48″ wide and of varying lengths. These panels are nailed directly to the studding or rafters or over old plaster or any foundation material.

Then, after the wall-board has been nailed around the room, it may be tinted, painted or enameled any hue you desire. If grained, it might be stained or varnished, and with strips of wood nailed over the joinings to hide them, the panel effect is excellently carried out. As a matter of fact, the panel

treatment is almost essential to cover the joinings, but there are panels and panels, so there is enough variety to suit every whim and fancy.

For the dining room, there is a grained board simulating wood, for kitchen and bathroom, a tiled board to be white enameled. The product may be consciencIously recommended for its resistance to the passage of heat, cold, sound, strains, fire and moisture.

As a general thing, the average homebuilder considers wall paper as the obvious covering for his walls. Without a doubt, the range in selection offered by dealers is broad enough to permit a choice being made to suit every requirement, and even more to the point — to suit every pocketbook. It goes farther than this, however, sad to say, and includes numerous patterns horrible even to contemplate. The problem confronting the buyer is which shall constitute the chosen few, how pick the gold from the dross, and even more confusing, how recognize it among the mass?

For it is the paper that will prove most advantageous on the walls of the particular room for which it is being selected that you desire to obtain. There may be roll upon roll of "Venetian," "Cinque-Cento" and "Pre-Raphaelite" of bold design and color, Eastern-red, emerald-green, orange and gold, that cause one to exclaim at their beauty — in the



THE WALLS OF THE WINSTON CHURCHILL HOUSE ARE PUTTY COLORED WITH WHITE WOODWORK AND BUILT-IN BOOKCASES. THE FURNITURE, OF COLONIAL TYPE, IS IN OLD CHINTZ OF SOFT BROWN AND BUFF WITH PINK INTERWOVEN, REPRESENTING BIRDS AND FLOWERS WITH CHINESE FIGURES. *Plate XIV*

THIS BALLROOM, IN THE WARD THORAN HOUSE ONCE USED BY GENERAL GAGE AS HIS HEADQUARTERS, IS FINISHED IN WHITE PANELING WITH CORINTHIAN PILASTERS ON EITHER SIDE OF THE FIREPLACE. *Plate XV*

THE WALL TREATMENT IN THIS LIBRARY IS TEAKWOOD WITH WHITE PLASTER FRIEZE, WHICH BRINGS OUT MORE VIVIDLY THE MANY FINE SHIP MODELS THAT HAVE BEEN PLACED HERE AND THERE. *Plate XVI*

store — but fancy them adorning the walls of your cottage or moderate sized home. I recall from actual memory such a combination. It made an impression impossible to banish no matter how much I should like to, and the best object lesson in the world on what should not be done in the treatment of walls.

Against the background of an elaborate paper, rich in its exotic colorings of crimson and red-orange were the comfortable furnishings of a middle-class home — mission table, Morris chair, davenport and armchair in mottled green tapestry. Had the walls carried out the tones of the tapestry, the furnishings would not have appeared so glaringly incongruous, but as it was —.

Perhaps the best test of the paper is to ask in connection with each one shown by an obliging salesman: "Would I want to live with that?" It narrows the choice considerably though the variety remaining is still amazingly large.

The power of the paper to increase or diminish the apparent size of the room must also be considered, and this involves a study of the pattern, as well as of the color.

It must be well drawn, well printed and well colored. It must stand for something on its own account, as well as form an effective background for pictures, hangings and furniture.

The pattern should cover the paper so that the joints of the stripes are entirely covered, and the "repeat" ingeniously contrived and hidden by the dexterous use of ornaments. Stripes running up and down the wall increase the apparent height by seeming to lower the ceiling.

The use of a striped paper near a staircase should be avoided; use "all-over" patterns of small scale and so escape conflicting stripes making awkward angles.

Then again, all papers decorated with bronze powder must be eschewed if you would have restful walls. Remember that all is not gold that glitters, and the effect of an occasional metallic glint is most disturbing and not at all beautiful. The metal makes "spots" if used only in a few places, and when it runs all over the surface of the paper in a network pattern, it shows black in certain lights.

On account of their excellent background qualities and inherent sense of repose "tone-on-tone" or "one-tone" patterns printed in several shades of the same color, form the most practical all-round papers to hang anywhere under any conditions. Green patterns, on white ground blended with tones of green, form the most desirable combination for general purposes, and some people extend this throughout a whole house, varying the design slightly, of course, so as to avoid monotony.

It goes without saying that large patterns look best in large rooms, small patterns in small rooms. The measurement of feet of the room has a distinct relation to the inches of pattern most desirable for covering the walls.

The repeating pattern — that is, one that repeats itself many times in a few feet — is excellent for the walls of some large room so cut up with "architectural features" that the surface is frittered away with angles, all shapes and sizes, leaving but little wall space anywhere. The pattern may be either "quiet" or "lively" in color and active in drawing, but stripes of any kind must be avoided, and a preference given to patterns with a circular or curving movement, small geometrical figures, flower designs well balanced and carefully drawn.

And since we cannot any of us renounce our allegiance to our household gods — pictures, photographs, drawings, souvenirs, nicknacks—the wall paper must be of such a design as to soften the jar and lessen the clash between incongruous objects. This a mottled green background will effect.

Some of the wall papers on the market today are remarkably lovely. For instance, I visited in a home recently where the walls of the entrance hall were hung with an Egyptian paper depicting pyramids, tropical foliage and flowers in delicate peacock colorings merging into a blue sky effect on

the upper wall. It was divided into panels by a narrow black molding in harmony with the black painted baseboard and floor.

Ten years ago, the extensive use of black in a color scheme would have seemed preposterous. But so deftly may it be introduced that it gives piquancy and vividness to the brighter hues without creating a somber effect or any illusion of "mourning."

This recalls to my mind a very daring little breakfast room overlooking the brilliant blue sky and rolling, foam-flecked waves at LaJolla, California. The floor was white and black tile, the walls of gleaming white and the furniture painted ivory with sober black stripes on table top and chair seats. A demure room it would have been, as somberly black and white as a domino had it not been for the wicked little flare of scarlet silk in window draperies and nodding scarlet poppies in a polished brass bowl.

The painted wall is coming into its own of late. It owes much of its popularity to the wide range of soft tints possible. One of the most utterly charming of the painted wall treatments is known as stippling. The process is simple and I imagine the work could be done "by hand" by some enterprising housewife bent on combatting the high cost of decorating.

The effect of this two-tone process on almost any room in the house is surpassingly lovely. The "apparatus" required consists merely of a sponge with a good, even, open texture. The bottom of the sponge is the surface best suited for stippling and should be trimmed or sliced off to get a flat printing surface.

Wring the sponge in water so as to soften and open it up. When ready to stipple — which can be done as soon as the foundation color is flatted out and fairly hard — pour or brush out a small quantity of the first stipple color on a piece of tin or board, as convenient. The sponge is to be rubbed into this instead of dipping into the can. Tap the sponge once or twice on the board to remove any surplus paint and stipple directly on the wall.

When stippling, tap the sponge straight on the wall. No turning or twisting motion is necessary. A firm but not too heavy stroke is best. A separate sponge must be used for each color specified.

There is a simple Colonial home on Long Island stippled from cellar to garret. The entrance hall was silver gray and ivory on the silver gray foundation, with ivory white woodwork, a cool yet friendly little apartment, greeting one like the sincere handclasp of a friend.

A door on the right gave on the living room with walls mottled gray-green with the faintest pinkish

tint gleaming through, like the glimmering of coral in the depths of seagreen water.

Ivory white woodwork was used throughout the house. Here in the living room, Windsor chairs with the addition of a couple of simple armchairs, table and white settles flanking the fireplace, carried out the spirit of the Colonial and preserved the atmosphere of dainty coolness that pervaded the entire home.

The dining room on the left of the hallway was one to render any sort of food tempting to the most capricious appetite, its walls of sage green dappled with buff, cottage furniture of taupe stenciled with small bunches of brilliant posies and curtains of green and buff striped sunfast.

The vista through the three rooms was enchanting, the color notes of each room leading the eye onward to further visions of tranquil harmony.

The upper floor was quite as delightful, chambers made for rest first and foremost. The guest chamber which I occupied made the most striking impression upon the retina of my mind. Who could view the world with a jaundiced eye after wakening in a room with walls seemingly rosy with the first soft pearly blush of dawn? Silver gray stippled with shell pink formed the background for gray painted furniture and hangings of striped pink and gray silk. Truly a *coup d'état* I call it, to house a

guest in such a room, for he could carry away with him naught but roseate memories.

The other chambers of which I had but a fleeting glimpse were decorated in cloudy gray shot with golden sunlight and a bit of azure plucked from the sky above the Sound. Surely, in such surroundings it would not be hard to believe that life was made for joy and laughter.

CHAPTER V

COVERING THE RADIATOR

IF there was ever in all conscience a "rose born to blush unseen," it is that ungodly contraption dear to the hearts of all plumbers and steam fitters, the radiator. It forms the pet abomination of all interior decorators and the riddle most difficult of solution to the despairing householder. The question is, how to conceal it attractively and thoroughly yet not impair its usefulness, for the comfort it brings more than justifies its existence.

There is something bold and brazen about the garish gilded coils or frigidly gleaming aluminated surface. Their challenge fills me with an overwhelming desire to take up the gauntlet and reduce their flamboyant ugliness to submission.

The problem of concealing the radiator is not so urgent when the architect coöperates and plans where each and every one shall be placed so that it shall be as inconspicuous as possible, but the victim of late installation feels that he is more or less at the mercy of the contractor. Let him take heart, however, for he has any number of allies to aid him in vanquishing this barbarous incongruity and transform it into a thing of beauty. Comparatively speaking, that is.

The radiator must be concealed. So much is self-evident. One aid to concealment is the use of very thin material with a minimum volume of metal to be heated. This arrangement has the advantage of flatness for convenient enclosure in walls beneath window sills. The only drawback to this form is that it is a trifle more expensive and its durability is not supposed to be great.

The logical position for the radiator is under or near a window. If it is possible to let it into the wall under the windows, it may be concealed from the eye by a panel, flush with the wall or with the wainscot. This panel should either be hinged or divided into doors to give access to the mechanical attachments, all of which ought to be out of sight.

To insure safety care must be taken to line the enclosing space with asbestos air cell, an asbestos preparation with corrugated surface. However, for this, unless the wall is very thick, the thin material and flat radiators will be required.

The stiles and rails of the panel or doors should be of wood. Protect the inside surfaces with a layer of asbestos. The panels themselves must be filled in with some kind of open work that will not obstruct the passage of warm air. Rattan is perhaps the best material for this, for it does not warp, get

loose, nor rattle and admits of a wide variety of decorative treatments.

These effectually conceal the radiator mechanism but do not impede the issue of heated air. A lattice of thin wooden strips may also be used to fill the panels, but this device is not so good as rattan because the strips rattle, shrink, and become badly discolored. A metal grill of good design may be used, obviating these difficulties.

The ordinary radiator is as out of place in a dainty white and chintz bedroom as a kitchen sink in a dining room, but screened within a built-in enclosure equipped with grills it takes on the semblance of a bit of delicate lacework let into the solid fabric of the room wall.

There is a portable enclosure within the means of every householder. This is in reality a three-sided frame with a top, the opening equipped with a decorative grill of a pattern in harmony with the general scheme and purpose of the room. The frame may be constructed by any man reasonably adept at amateur carpentry, and I dare say, by many women. The grill may be purchased from a number of manufacturers in many excellent designs and the whole may be tinted any shade you desire.

There is no one immune to the charm of the window seat. It exerts a spell over the most energetic of mortals, a call to comfort and lazy intro-

spection. And think of the opportunity it affords for obscuring the unsightly radiator.

I recall one room in particular where the source of the welcome warmth that pervaded the apartment was shrouded in mystery, yet the temperature proved that such a source existed, even though not in evidence — something missed yet not mourned. Before the three long windows at one side of the room was the deep window seat, cushioned with old blue velvet. The wainscot and built-in cupboards on either side of the window giving a balanced grouping, were stained deep walnut and the same stain blended the grill below the window seat into an integral part of the wall background and completely concealed the heating apparatus. Consider the discord that might have been wrought by a gilded radiator in that harmony of dull blues and soft rich browns! The very thought makes me shudder.

When it is impossible to place and conceal radiators beneath windows of the living room or library, another good place for installation is in the lower part of built-in bookcases. Here they may be enclosed in low cupboards with the same kind of openings just noted. When this method is employed, the radiator must have a metal hood or reflector at the back, sides and top and the cupboard must be lined with asbestos air cell insula-

tion to protect the adjacent woodwork sufficiently. Such installation in the base of bookcases permits the use of the ordinary type of radiator which may be obtained in low sections. It is one solution of where to place the radiators in old houses and may also be used in new ones where windows extend all the way to the floor or where, for some reason or other, installation beneath windows is undesirable.

Wall installation eliminates any projection into the room and preserves the unbroken lines. This is invaluable in a room of meager proportions where the effect of order and symmetry lends apparent size. For this, flat radiators of very thin material are required, or the wall must be furred out several inches farther than would otherwise be required. Where the wall is wainscotted or partially wainscotted, a rattan or other panel, as previously mentioned, may be used for the opening. When there is no wainscot, the covering of the openings will have to be treated in a more or less decorative manner. For instance, one might perhaps use a faience or a wrought metal grill, using care that it may not conflict with the character of the room and its furnishings.

Another treatment which is quite feasible when there is a plain wall, is to set the radiator in a niche similar to the aumbry-like cupboards occurring in Mediaeval or early Renaissance Italian

A UNIQUE RADIATOR, VERY CUNNINGLY INSERTED UNDER THE WINDOW SEAT, HAS OPENINGS JUST UNDER THE WINDOW FRAME. THESE ARE OF RAFFIA WITH WHITE PANELING. *Plate XVII*

THE GRILLING OF A RADIATOR IS INSTALLED UNDER THE STAIRWAY IN THE GUEST HOUSE AT WELLESLEY, MASS. WHILE IT IS AN ORNAMENTAL FEATURE WITH ITS CARVED SPINDLES, THERE ARE OPENINGS TO ALLOW PLENTY OF HEAT. *Plate XVIII*



A CHARMING EXAMPLE OF A RADIATOR THAT CAN BE USED TO HOLD BRIC-A-BRAC. IN ITSELF IT IS SIMPLE FRAMEWORK WITH A PANEL OF RAFFIA, MADE TO BLEND WITH THE INTERIOR DECORATING BY A GROUPING OF PICTURES. *Plate XIX*

THE UGLY RADIATOR HAS BEEN CONVERTED INTO A DECORATIVE PART OF THE ROOM. THIS SHOWS ONE OF RAFFIA AND BLACK WALNUT WITH ORNAMENTATION AT THE SIDES. *Plate XX*

rooms. The screen over the opening demands some decorative emphasis such as an open-work pattern or ornamental device. Doors of like design might be added to close when the radiator was not in use. With the doors open, the general effect would be that of a triptych; closed, that of a cupboard.

The problem of the radiator in rooms where no original provision was made for it is the ever-difficult one of making an afterthought look like a forethought. Be careful how you secrete it. Some items of furniture lend themselves admirably to purposes of disguise, while to use others destroys the effectiveness of the article itself and in no wise hides the blatant ugliness of the radiator.

An outstanding, uncompromising fixture may most fittingly be enclosed in a low, cabinet-like structure, the doors or paneled front and sides of which are treated to accord with the foregoing suggestion. The top may be used as a shelf or console. About this, there is nothing dishonest, nothing of the sham. The feature is still a radiator beyond a shadow of a doubt, but its unsightliness has been relieved by legitimate decorative treatment.

For the sun room this is a particularly fitting contrivance, and one which has been charmingly executed in a number of instances. Could you

fancy any disguise more appropriate than enclosures with flat tops and paneled sides, enameled in pale green in harmony with a floor tiled in opalescent tints? The blossoming plants covering the shelf formed above the radiator appreciate the warmth from below and from the sunny window and bloom graciously in season and out.

For the dining room, the space below the china cupboard offers itself on the altar of sacrifice to the cloaking of ugliness. Think of the countless other places where the housewife may keep her linens instead of in drawers below this cupboard. Yet there is no other place so eligible to the privilege of tucking away the ubiquitous radiator. The grills may be so skilfully wrought, so unobtrusive that you would not notice them unless your attention were called to them.

Perhaps it would be best to paint them white and keep to the Colonial white in your trim in this treatment, but the grill may easily enough be painted any hue you desire, preserving the same color note as that of the woodwork in the room.

One of the most effective concealments of a radiator that I have seen was beneath a staircase. The white stair spindles were repeated, extending from the baseboard of the hallway to the baseboard of the stair. Behind this graceful ambuscade lurked the radiator, its existence as guilefully hid-

den from the eye as though it really were some skeleton in the family closet.

But to depart from grills and built-in enclosures and venture into more original fields, there are any number of pieces of furniture such as benches, choir stalls, thrones and chests, which offer a fertile field of inspiration to him who discriminates with a sure eye between the congruous and the incongruous.

However, as long as the general mechanical requirements are met in such coverings, the amount of freedom possible in their choice, is almost unlimited. A study of historical types reveals many interesting instances of pieces of furniture perfectly adaptable to this use. For example, mediaeval benches and tavern chairs can readily be adapted for radiator enclosures without losing their usefulness as furniture.

Or why not use a chest to cover the radiator? The French Gothic woodwork abounds in excellent examples of perforated carved wood panels which may be used as radiator enclosures if properly lined. The chest can stand slightly off the floor and away from the wall so as to allow proper circulation of air.

The search for ingenious and dignified disguises for the unsightly radiator finds a parallel in the efforts of the manufacturers of bodies for phono-

graphs. The fruit of their endeavor is evident from a merely cursory appraisal of the different bodies that have been developed. One is never quite sure from what source the aria from "Lucia" or the latest dance music is issuing — whether it be the innocent appearing antique chest or airy wicker flower stand.

So the radiator may hide itself behind a Byzantine panel of perforated marble, or the ornate richness of a Moorish plaster ornament. The window seat of stained oak may hide beneath its panels of perforated encaustic tile the source of the heat that renders the apartment so comfortable. And so it goes. Just as long as you do not permit your zeal for unique disguises to overbalance your sense of the eternal fitness of things, you may exercise your originality to the utmost, clothe your wolf in sheep's clothing and keep him "sheepish" forever and aye. "So may a glory from defect rise."

CHAPTER VI

LIVING ROOMS

THE very name, "living room" cries out in self defense against the idea of being "decorated," of having such-and-such put here or there to remain a permanent fixture, forever and aye. I wonder, does there exist a single living room in all the land that has remained the same throughout, say, ten years; allowing, of course, for necessary repairs due to wear and tear — though if such were the case, I doubt very much whether there were either wear, tear or even use to interfere with its dull fixity. If there does, I think it exists under a misnomer, for no true living room can ever remain stationary in its furnishings; any more than can the lives of those who dwell within it.

The little table next beside mother's armchair which she wanted especially to hold — oh, innumerable objects upon which she may work while "resting"; the footstool which Uncle Jim insisted on bringing with him from the New Hampshire farm when he came to join the family — but need I go on? Suffice it to say that it is the homely small accessories and details that no decorator would dream of incorporating in a scheme, that make your living room embrace the dignity, joy

and genial comfort that are embodied in its ideal conception.

I love to think of a living room as of the little peach that "in the orchard grew, warmed by the sun and wet by the dew." Just so, I want the surroundings in which I spend most of my leisure hours to expand and "ripen" until they assume the soft blush of maturity, with the mellowed aspect gleaned from daily contact with pulsing, throbbing, vigorous life. I want it to be a warm room, not warm in the sense of overstuffed, corpulent armchairs and sofas, squashy carpets and smothery velvet hangings. I should choke and struggle for breath — figuratively — every moment I spent amidst such surroundings. By warm, I mean a room glowing with the atmosphere of cheer, a cordial, inviting, "do-come-in, I'm-glad-to-see-you" sort of room with just enough repose to balance the blithe hospitality. Your living room should develop from a little seedling and expand and flower. Then, after it has reached fruition, it will be your room, a livable room, for it has been warmed by the sun of your personality and cooled with the dew of your more sober moments of reflection until it actually is *you*.

Sunny it must be, not with a dazzling glare of brilliance but with a subdued, diffused radiance that sings of the joy of a gay out-of-doors. It

must have its splashes of shadow, little dim gray pools of misty light into which one may retreat for an hour's introspection, perhaps to listen to the companionable patter of silvery raindrops against the window and the rustle of water-soaked autumn leaves swept along the gutters.

Since it must be comfortable, it must have chairs that are meant for use, tables that will hold books, magazines, a couple of shaded lamps and perhaps a box of cigars.

Let me stop for a minute and tell you of a living room which, I believe, was one of the most charming in effect I have ever entered, yet because it was a dishonest room, was an utter failure, in my eyes, at least. The general scheme was Italian — tiled floor, exquisite wrought iron torchéres on either side of the white marble fireplace, a lamp, vividly shaded with parchment, on the walnut table and before the fire an Italian love seat, richly carved and gleaming in the reflected glow of the firelight. That one item of furniture, charmingly as it blended with the other members of the room, sounded the false note, "gave away" the inherent deception of the whole scheme, for the moment my host entered that room, the very thought of calling this apartment of elegance his "living room" seemed farcical. Fancy a two-hundred pound tired business man endeavoring to dispose his weary

members advantageously upon the unyielding polished surface of a Genoese love seat! How find a solution for perplexing problems in the leaping flames of his fire, when his physical discomfort must have been uppermost in his mind!

My heart went out to him in sympathy the moment he entered the room. Can you not imagine how he would have enjoyed a big, sprawly armchair or cushioned sofa drawn up to the blaze, a lamp just far enough away to fuse the darkness into a blurred twilight, and another near at hand to cast its rays over his shoulder — left shoulder, I believe, according to the laws of oculists — a few good magazines on a table, with just a suggestion, of comfortable disorder? That would have been his *living* room, for that would have been his ideal of comfort. As it is, I fancy he has his inviting armchair and reading lamp in his own particular corner at the club. Not but what he admires his living room quite as much as he adores the wife who planned it. He considers it complacently as a triumph of decorative art, a charming room to look at — and thanks fortune he belongs to a club.

Perhaps some day he will awaken to the fact that a man's home is his castle — theoretically — and demand what Nature grants to all the birds and bugs and butterflies, a place to which they may hie them at eventide, an abode so fitted to their

needs that they find content in it. However, unless the club through some unforeseen catastrophe sees fit to close its doors, it is unlikely that he will ever become aware that conditions are not quite to his liking, he will continue to think of the living room in his home as quite perfect and of himself as a bit out of tune with the universe because, when among his gleaming marble and Italian villa surroundings, he so strikingly resembles the storied bull in the china shop.

This is all very much by way of aside, however. While it is an admitted fact that the living room must grow, and that each fresh, young, new growth gives added life and vividness, there are, of course, certain essentials which form the nucleus for that growth.

It is a bit difficult to give a list of items which should be included in every living room, for individual taste matters so much in this connection. Still, if you were to ask me, I should say it must have for furniture, first, an armchair, preferably one of the cavernous, sheltering, cushioned wing type; in my mind, the fireplace-armchair-lamp group are joined together till death, fire or earthquake do them part.

The room is primarily meant for rest and repose of body and spirit, so let us see that all possible means of augmenting physical comfort be employed. I frankly admit that I want to be lazy,

comfortably, delightfully indolent, in my living room. It must be the sort of room where golden minutes glide by into the hazy past without a single, disturbing prick of conscience over lost time, where I can survey the world without from my own impregnable little fortress and care not a fig for the whirl of life about my walls. The proper sort of self-respecting armchair can inspire this very feeling, so by all means, you must include an armchair in your list of essentials.

Then, there is the table. What is more delightful than a gate-leg table, perhaps of mahogany, finished a velvety, dark-brown or painted to suit your fancy and the color scheme you have in mind. If you have a long sofa before the fire, why, circumstances alter cases, and a long table on the order of the refectory type, its length corresponding to that of the sofa, would be your choice.

Of course, there must be other chairs, but their selection should be left to the individual, to your own good taste and judgment. Having subtly assured you that I know you possess such qualities, I refrain from the warning which is ever present in my mind: "Beware the set!" The deadly monotony of things that match is really a thing of the past now. Perhaps there was some excuse for its being in a room such as the dining room or chamber. But in the living room, never!

To indulge in the purchase of a prim, conventional, mannerly suite snuffs out in one breath all the satisfaction of creating a harmonious whole from unmatched articles. Never will you know the joy that suffuses the soul of the interior "builder" upon discovering in some out-of-the-way dusty shop, perhaps, a chair whose lines will sound just the right melodious note to complete the symphony of your living room. Your room will have all the vapid tastelessness of a forced growth; its insipid, maddening uniformity will bore you to extinction until in desperation you relegate your "set" part and parcel to oblivion and view the resultant emptiness with joy and relief. Again, I say, "Beware the suite!" It may seem to offer the solution of many problems, but for every one it solves, it provokes another.

Given a table, armchair and a few other suitable chairs, you have an excellent nucleus for the furnishing of a living room. But it must have a setting, some sort of background. My advice would be: "Keep the background quiet" and depend upon draperies, furnishings and accessories to brighten your room. As too great intimacy with a noisy, boisterous companion inevitably results in jangling nerves and uncertain temper, so figured walls and oppressive colors in a living room make daily life a clamorous discord.

But this need not result in a drab room, an apartment where neutrality is carried to the nth degree and everything seems blurred in the torpid grayness of a London fog. Your living room with its quiet background may carol joyously with life and color in draperies, lamps, accessories and perhaps in the furniture, itself.

Let us say, for instance, that you want a brown living room. Most people seem to, but certainly you do not want yours to be like those of the other ninety and nine. You wish infused into it your own personality, a small portion of your own soul, and who would admit to the possession of a dark brown soul? An optimistic glint of gold in the dark places, a dash of rose for that is the stuff that dreams are made of, a touch of deep blue and perhaps just a thin line of scarlet somewhere, for it stands for courage as well as deviltry, you know. Yes, indeed, your room will be different even as you are different.

Here is a recipe for a brown room which will never fail. Tint the walls the color of oak leaves in the fall — pale yellow merging into golden tan with the faintest ruddy suggestion here and there of frost-nipped maple for warmth. The woodwork may be a bit darker in tone. Paint the floor a very dark brown and have a couple of oval braided rugs, deep blue, old rose and leaf brown, picked here and

there with gold. Before the windows hang thin curtains the color of misty sunshine, with over-drapes of rough blue silk.

The brown comb-back Windsor chairs, gate-leg table and quaint settle before the fireplace all have their happy little spots of color. The rose and blue cushions of the settle, the dull orange of the lamp on the table, the glowing crimson, gold and blue of book bindings forming a rich tapestry along the wall on built-in bookshelves. Would a room like this leave a dark brown taste in your mouth?

Another way in which your brown room might be worked out — just one of the other ways — would be to have the woodwork pure white and the walls that faint foamy bisque tint of meringue. The floor should repeat the tone of the walls, deepened perhaps a couple of shades. On it place a rug of deep blue merging into an even deeper blue border. Curtain the windows with a creamy sun-fast banded with dark brown velvet. There may be copper candlesticks on the white mantel, copper-red cushions on the white settles flanking the fire-place and perhaps a velvety clot of purple in the pansies filling a copper bowl on the mahogany desk in one corner. An orange-shaded lamp with blue pottery base on the small sewing table, an arm-chair or two upholstered in brown, gold and blue cretonne. And there you are! Upon entering this

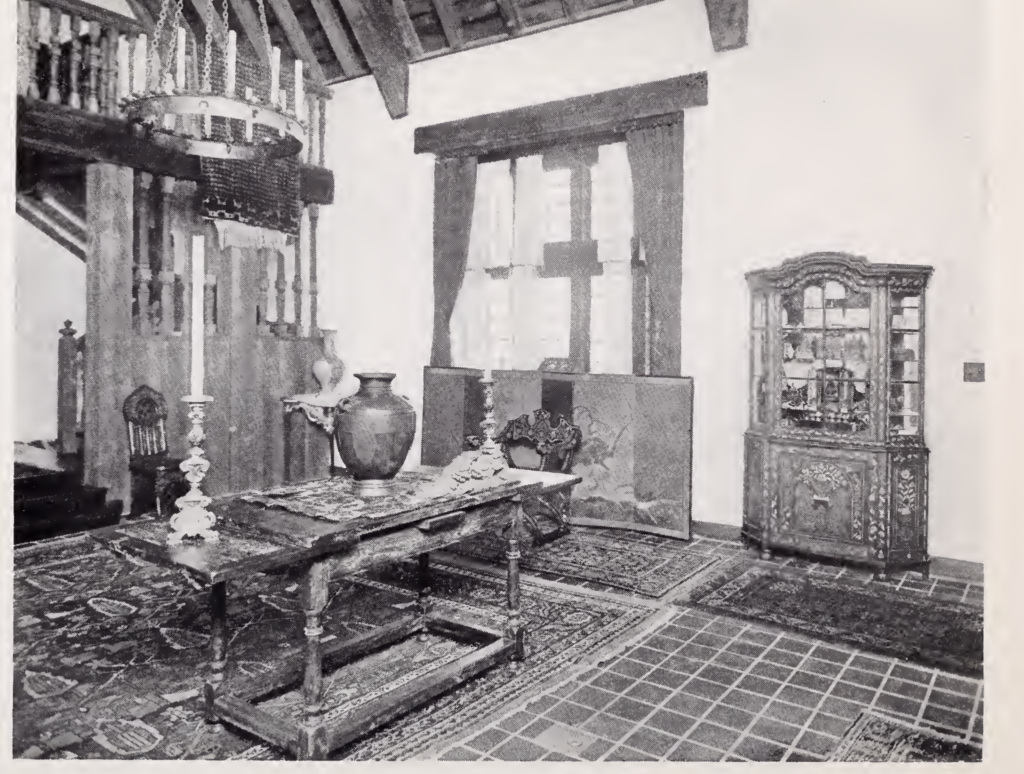
room, you will know you are at home, for there is not apt to be another like it.

Perhaps you have, after due deliberation, come to the conclusion that the eternal brownness is a very stereotyped solution of the living room color problem. Yet you do not want to stray too far from the well-trodden paths of convention. Ah! A happy thought! Why not a green room? Surely color of which one should never tire, for Nature herself has proven that by using green more lavishly than any of the other hues in the spectrum. But stop! Is this quite true? Is there any one shade that the human eye could endure in the quantity in which it absorbs green, if there really were but one shade? I think not. For in green, Nature runs the gamut of a dozen different hues — the delicate tint of the lilac leaf, the lush green of spring meadows, foam-flecked sea-green, yellow-green, gray-green — oh, dozens of them there are, so interspersed with expanses of gray or blue, or broken by brown patches that never grow monotonous.

Is there anything lovelier than the elusive violet among its foliage, the Mayflower all one pink blush as it strives for seclusion in the meadows, the orchid and yellow shades of the iris in its clump of ashy-green spears? For each of these, green is a tint separate and distinct from all its other variations.



A CHARMING LIVING ROOM FINISHED WITH COLONIAL WHITE PANELING AND BRIGHTENED BY THE INTRODUCTION OF CHINTZ, USED IN FURNITURE COVERING AND DRAPERY. A LARGE TAPESTRY GIVES A NOTE OF COLOR TO THE ROOM. *Plate XXI*



ROUGH RED TILES FORM THE FLOOR OF THIS HALL, WHILE THE ROOF IS OF OPEN TIMBER WORK WITH HAND HEWN BEAMS. THE LIGHTING FIXTURES ARE OF HAND WROUGHT IRON. RARE PIECES OF FURNITURE ADD FURTHER TO THE INTEREST. *Plate XXII*

When you say, "I want a green room," well and good if you actually know what the term implies and realize the possibilities for springlike freshness and beauty that may be realized therefrom. But remember not to let the greenness overpower you. Refrain from rich unctious green carpets, pompous vividly green, overstuffed furniture, thick curtians that make one gasp for air and light. Green is the color of spring, of new life and hope, of things dainty and graceful. It claims spring's chief charm — the elusive promise of future development. Don't pad it and smother it until your room looks like the culmination of all that is morbid and depressing.

I captured the spirit of spring in my own living room, captured and held her with all of her dancing, joy-filled, heady charm. She may flit in and out the opened windows at will for she is not chained within, but the all-pervading essence of her shy witchery permeates every corner.

This is how it was accomplished. I painted the walls of the square room a misty gray, the sort of background from which one would feel no shock to perceive fairy forms retreating and advancing in the meshes of some elfin dance. The woodwork was a bit deeper in tone, and the floor a bit darker still. The windows were hung with a foamy green silk gauze shot with silver with over-

drapes of a rough gray silk bound with leaf green velvet.

For the furniture, I chose green painted things of delicate, graceful design. Before the long French windows leading out upon the garden, I placed a green-painted easy chair, upholstered in black satin, embroidered with a resplendent peacock, spreading his tail in a dazzling burst of color. The blue-green of the peacock was repeated in painted figures adorning the highboy at one end of the room, the small table holding the lamp with its shade of orchid and silvershot silk, the settle and other two chairs, and the exquisite curved consoles topped with silver framed mirrors which flanked the entrance from the hall. Just to bring a note of sunshine into the room and tie its ethereal unreality down to earth is my bowl of gold atop the highboy. The bowl itself is of amber glass. Sometimes it is filled with innocent yellow pansy-faces, sometimes with goldenglow or nasturtiums and one spring I tried the effect of massed dandelions and, believe me, for the introduction of pure, condensed happy color, there could be no better medium.

Your green room, too, may have the essence of springtime joy if you will but remember to interpret the color rightly, and allow it to retain that refreshing sweetness of all new young things.

While we are considering rooms of joy and happy color, let us consider yellow. "But, never yellow in a living room," you may say. "In a bedroom, yes. Or in a dining room, or perhaps a kitchen, but yellow is too bright for a living room." Is it? Let us see.

Can you fancy a room with gray walls powdered with gold, white woodwork, curtains of striped gray, green, black and gold, and furniture painted black, with bands of buttercup yellow on Windsor chairs, yellow cushions on the long settle and a brilliantly gleaming yellow silk shade topping the lamp base of King blue? Would you need your dark glasses for a room like that? Does it seem too bright to you or do the happy, singing pools of light gladden your heart and make you feel that "God's in his heaven, all's right with the world."

Another variation of the melody in yellow might be effected by using for the upper wall a heavy embossed paper like the rich golden samite of Arthur's knights. The soft bindings of books in black shelves may line the lower half of the walls. On the black painted floor, place a rug of deep blue. The sunshine may be filtered through thin golden silk with overdrapes to the floor of blue, gray and black striped material. Chippendale chairs, and sofa upholstered in gold brocade, a

couple of squat Chinese chairs flanking the black marble fireplace and mirrors framed in black and gold accentuate the Oriental note of the entire room. Here is a combination worth while for here are blended the inscrutable mystery of the Chinoiserie and the concentrated joy of yellow.

But if you have a house which is strictly Colonial on the exterior, exquisitely proportioned, nicely detailed and painted white with green blinds, you will want a living room as typical of the Colonial as is the exterior. Let me tell you of a Colonial living room which I actually had a hand in "doing over" so I have in it all the pride of creation.

The house was a very old one, as perfect an example of the Colonial as you would want to see, with a central staircase and hallway opening on either side into two large rooms, both with fireplaces against the inner wall and windows on two sides. The former owner of the house had carpeted the floors, painted and varnished the woodwork golden oak and papered one room with a green and gold metallic mixture, and the other with an ornate, pink flowered atrocity. Both fireplaces were boarded up and covered with paper.

Of course, the very first thing was to strip the walls of their objectionable coverings and open up the fireplaces. After much painful scraping and tearing, this was accomplished. The woodwork

throughout the entire house was painted an ivory white.

The room on the left which was to serve as the living room was my particular concern. The walls were tinted gray with a powdering of white, and the floor painted deep gray. Oval braided rugs of rose, gold, black and gray were disposed before the fireplace and armchair. The windows were hung with ruffled muslin, caught simply back with old-fashioned muslin bands. The furniture consisted of a rich brown mahogany gateleg table, a couple of Windsor chairs and an armchair upholstered in cretonne in which gaily plumaged pheasants disported among tawny fringed chrysanthemums in a perfect riot of color. Above the mantel, between dully gleaming pewter candlesticks was a framed sampler worked in bright blues, greens and old red, adding its own touch of prim, quaint charm. All that the room needed to carry one back to Puritan days was a snowy-capped old lady to sit by the fire, placidly knitting or spinning.

The room on the other side of the hallway was done a bit more formally in deep blue and silver, with a dash of burnt orange to lend it piquancy.

There is no color better than orange for this purpose unless it be red. I wonder if you are one of those people who think of red as the cayenne pepper in their color cupboard — something to be

taken in exceedingly small doses. I hope so, for that is the only way in which it really "agrees." Yet interjected in just the proper place, what else can give the dash, the vigor, the stimulus to jaded sensibilities that can a splash of red.

Of what avail would be the golds and browns of autumn were it not for the blazing of maple leaves, the glory of hills clothed in flaming sumach against October's bright blue skies, and the glowing cloak of woodbine on gray stone walls.

"Red" is as elastic in its meaning as the term "person," for there are almost as many individual reds as there are people. And you must be quite as careful about growing too familiar with it as with the most peppery individual of your acquaintance. Rose, garnet, crimson, orange red, cerise, henna, scarlet, Chinese red — you can probably name as many more.

You may be ever so fond of the color, yet it is never wise to indulge yourself in the doubtful luxury of a red room, particularly if it be a living room. You would find yourself dwelling in a state of perpetual aggravation, a sort of spiritual intensity that would soon prove worse than wearing. You may still have your red room, however, a room in which the color is so used that it sounds the dominant note of the entire scheme, gives point to other shades and a fillip to the imagination,

yet is rendered wholesome by judicious blending with sedative tones.

For the walls, choose bisque or marbled gray. You find your analogy in Nature for this in the subdued tone of tree trunks and the silver hue of misty distances. The floor may be a deep gray, with a rug a shade or so lighter. Hang curtains of deep garnet at the windows and have a couple of cushions of glowing garnet on the long sofa, upholstered in shining gray linen. Walnut furniture would be best, a long table at the back of the sofa, a couple of old tavern chairs with turkey red rep cushions quaintly fastened with brass nail heads and tassels and an armchair or so, its gray covering bound in red. With a small lacquered box or two for cigars or trifles of some sort, you will have all the red you desire.

I doubt if the rank and file of us would care for even so much, but if *you* wish it, I say that you should have it, for your living room is to bear your impress.

Now let me tell you of just one room that seems to me the very embodiment of livable-ness, a room dominated by a certain piece of furniture, in this case, an old Colonial dresser. At one end of the large apartment were two windows between which was the long dresser, with its shelves above, on which were several pieces of blue and white willow-

ware. The walls were a pale buff and the woodwork white. The windows were hung with thin, white silk pulled back from the flowering posies on the deep sills, and framed with darkly glowing, old-fashioned glazed chintz. The white built-in china closet with its oval top was lined with deep blue. Ladderback and Windsor chairs, inviting armchairs upholstered in glazed linen of deep blue bound with chintz, and flowers everywhere, on long table, tiny Martha Washington sewing stand and window sills, all bespoke a cheerful existence there.

Beauty, convenience and comfort — these three I should list as essentials for your living room. And the greatest of these is comfort.

CHAPTER VII

WINDOWS

HAVE you ever considered just how much the windows mean to your home? Have you ever thought how barren and unadorned it would look with blank and unbroken walls? It is the exterior details, the entrance, the cornice and the windows that give individuality to any dwelling, and of these the spacing, design and proportion of the windows comes first. A badly designed window or an eccentric grouping is a lodestone for all passing glances and distracts attention from the good points of the construction. A good general rule is to have the top of the window openings for each story line up if possible. Like all good rules, this may have its exceptions, but let them be exceptions occurring just often enough to prove the rule but not so frequently as to destroy its effectiveness.

Windows have the charm that attaches to a romantic history, an evolution through the ages commencing with the combination window and entrance of the crude Norseman hut. Then, with the development of two-story houses, walls were pierced with holes for the admittance of light and air. In the baronial castles of the time of Richard Cœur de Lion, the rough skins of animals hung

before long, narrow slits in stone walls, excluding the cold night winds and holding within the smoky haze of wavering torches.

The first glass was a priceless chattel removed from the windows and packed away during the absence of the noble owners. No risk of theft was taken, and after being installed, the windows were never opened or shut for in so doing, their fragile transparency might be shivered into atoms. So there was more light but very little air.

Today we have beauty, convenience and utility combined in the windows for our homes, not to speak of the variety in the designs of the windows themselves. The two types in general use are double hung and casement, the former consisting of two separate and movable sashes placed in a frame, the latter swinging either in or out and giving full use of the opening. Whichever type you employ, be sure to use the small panes instead of the large expanse of glass, for they add so much more character to the exterior of your home.

The tendency of late seems to incline toward the single large panes of glass rather than many small ones, but I am sure that the eight and twelve-light windows will eventually return to their former popularity if only in justification of the survival of the fittest.

Allen W. Jackson in "The Half-Timber House" says: "Casement sash can be easily grouped, and when so used are very easily handled and the desired appearance obtained with great ease and little apparent straining after effect. They are small and light and not clumsy to manage, and the amount of wall space which we propose to devote to windows can be accurately and gracefully secured by using this form of opening."

There could be no lovelier grouping than one of casement sash with a deep sill and perhaps a window seat. What interior is not rendered more attractive by a window seat, piled with inviting cushions? By all means, you should have one or more in your home.

At any rate, insist upon a deep sill especially in the dining room, and place thereon blossoming plants. Not the richest curtain fabric nor the most elaborately designed window could more fully decorate your room than the fragrant bloom of growing things.

But, after all, it is upon the curtaining that the final effect of your window treatment depends. Curtains may hide architectural defects or enhance good lines, and frame vistas of enchanting beauty. Be conventional in your choice of windows, seek counsel from architects if need be, and curb your desire for the novel, governing your choice by the

dictates of architectural harmony, but in the selection of your curtains — ah, there you may let your imagination run riot and contrive just as many ingenious effects as will harmonize with your interiors.

Let good taste be your guide always, but the element of money expended need not enter into your reckoning at all. The stupidest person in the world can order rich materials, have her windows hung with heavy velvets and silks, but it takes cleverness and thought to evolve striking and dainty effects from muslin, scrim, gingham and calico. Yet you would unhesitatingly choose the result of cleverness and economy in preference to that of clumsiness and lavish expenditure.

And the strongest ally of cleverness in your curtains is color, strong, vivid, radiant, singing color or soft, happy, peaceful, smoldering color. Who cares for line when there is color to cloak its little deformities and shroud it in a misty veil of loveliness!

The thin curtain merely serves to filter the sunlight and diffuse its radiance, softening the glare of the direct rays. It should nearly always be of some pale tint, thin silk the flushed hue of the sky at dawn, suffused with a promise of coming splendor, a misty gray or smoky blue, any one of the obscure off-tones. Many people do not feel the

need of glass curtains at all, particularly in the small home, and confine their draperies to the regulation over-drapes.

Not that they really are "regulation" for your own discretion is the only law that governs their selection. What would you think of a house curtained entirely in gingham? Unthinkable? But that is because you have not seen it. Consider a living room with walls and woodwork a pale gray-green and furniture just a little deeper in tone. The curtains are of orange and gray striped gingham tied back with plain gray gingham, and correspond with orange and gray striped upholstery of the chairs. The lamps have standards of Chinese red pottery and shades of gray silk lined with red-orange.

The appetizing little dining room has pale green walls, and green and gold checked curtains at the casement windows, beruffled and fluttering in the breezes. Here the furniture is of a pale sand color with green and gold painted motives.

You know you would never want to "come out of the kitchen" were it curtained with capable blue and white gingham, quite as though it had donned its apron to assist in culinary achievements.

Then above stairs, would not lavender-checked curtains make an effective contrast with pale yellow walls, with an occasional fleck of the green of iris

leaves introduced in furniture and accessories? The nursery might be curtained with red, white and blue checked gingham, for the spirit of a sturdy child cares not for subtleties but wants vigor and directness in his surroundings. Though surrounded by checks, existence would be a far cry from a checkered one amidst such hangings.

But it takes a certain amount of moral courage to venture too far from the beaten path, and though none of us will admit to such cowardice, the majority are prone to confess that they would prefer to cleave a bit more closely to the conventional than to ginghamize their windows.

So be it. Yet you do not wish to invest any tremendous amount of money in the curtaining of your windows. There is an almost limitless range of materials from which you may still choose. Unbleached muslin, cotton Georgette, poplin, voile, linen, Jap crepe, pongee, the denims, scrim, silk — I might go on and on until it seemed as though I were trying to catalog the contents of a department store.

Have you ever considered the almost limitless possibilities of unbleached muslin? All that is needed is a few lengths of the muslin, a dye-pot bubbling with luscious color and a venturesome spirit, and who can tell what may result? Fancy curtains of a soft dull blue outlined with running



THIS WINDOW SHOWS A FORMAL TREATMENT OF RICH SHADES OF VELVET HANGING OVER WHITE SILK UNDER-CURTAINS. A CHARMING WINDOW BOX WITH RAFFIA DESIGNS HAS BEEN PLACED JUST UNDER THE WINDOW. *Plate XXIII*

THE FLOWER EFFECT OF THIS ROOM HAS BEEN CARRIED OUT IN THE DADO WHICH SHOWS BASKETS OF FLOWERS. THE SAME IDEA IS REPRODUCED IN THE LOVELY CHINTZ HANGINGS THAT FALL OVER THE WHITE VOILE UNDER-CURTAINS. *Plate XXIV*

THIS CHARMING GROUP OF WINDOWS, AT BEVERLY FARMS, MASS., IS LIGHTED ON EITHER SIDE BY ELECTRIC BULBS THAT BRING OUT THE COLOR SCHEME OF THE WROUGHT IRON DECORATION. *Plate XXV*

stitches of black wool framing a vista of the fragrant pink loveliness of an apple orchard in blossom!

One of the most original methods of retrieving muslin curtains from any association with the commonplace is through the use of patchwork. For instance, the curtains described above would form an excellent background for Japanese cotton crepe flowers of lemon yellow, wistaria and rose couched with black thread. Or a wise brown owl outlined in black and perched on a branch silhouetted against a round, golden harvest moon.

On orchid muslin patch flat round posies of deep pink, yellow and lavender, and see how charming will be your windows. These sheer materials, through which the sunlight can filter, always make attractive curtains and serve as both glass and overdraperies.

In the dyeing of the fabric, practice makes perfect as it does in most worth-while things. Experiment by throwing in a few samples first; you will never know until you have actually tried it the joy of blending colors to attain something really unusual, rich peacock shades, glowing amber and softest lilac. There is as true an artistry in the evolving of new tones from the dye-pot as in the transferring of Nature onto canvas with brush and palette.

Denim in any one of a dozen shades procurable makes an excellent curtain. It should be scantly made and perhaps bound with satin, velvet or taffeta, or patched with a vivid bird whose plumage colorfully sings even though he cannot. A bright south room utilized as a study may have curtains of warm brown denim bound with exuberant little puffings of burnt orange taffeta, or a narrow strip of King blue satin appliqued with long-and-short stitches of amber yarn.

Applique gray-green poplin with bands of lemon yellow outlined with black and see if you do not fall in love with their daffodil charm.

Scrim, perhaps, better than any other material presents itself as the most admirable background for cross-stitch designs. The quaintness of prim samplers clings to the angular zigzags of old pink, gray-blue, spring green and red. Scrim of creamy tint ornamented with simple designs of subdued blue forms curtains of graceful dignity.

Here are a couple of original ideas for the drapery of a black, white and bright blue dining room. The window was curved at the top, so the curtains of blue silk poplin were fitted in conformity and trimmed with wide black taffeta ribbon laid back on the curtain, in stiff, old-fashioned points. The curtains were held back with old brass tie-backs, painted dull black with a few white high points.

Or if you would prefer something a trifle more informal, use blue English glazed chintz with a border of patterned chintz applied. With white woodwork and a judicious proportion of black, there could be nothing lovelier.

Just a touch of black in the curtains themselves gives a sharp clarity and emphasis to colorings that might verge on the wishy-washy. Japanese crepe side curtains of honey-color are enhanced by a straight valance of black satin, with an appliqued flower motif of mulberry, green and yellow satin on either side of the center.

Silk offers the widest variety of colors if more striking effects are desired. There are the rough silks of blue-green, red-orange, silver shot gray — the color range is almost limitless. Just use a modicum of care that the brilliance of your hangings blends with the wall treatment and the furniture of your room, and that quieter colors be used in bright rooms, especially those with a southern exposure.

The painted curtain undoubtedly secures a bizarre effect. Whether or not your room may be tuned to harmonize with them rests with you. With their wealth of exotic hues and the deep, Oriental richness of each separate color, they sound a decorative crescendo. You must let them carry the melody alone and keep their accompaniment

pianissimo, for a single over-dominant note elsewhere might create a crashing discord.

For myself, I prefer the simpler materials. I love the feeling that a single yard or so of muslin, gingham or pongee represents a dozen or so latent possibilities that I alone can produce. I feel all the creative urge that impels the sculptor as he takes the mass of inert clay and manipulates it skilfully until it assumes the semblance of his model. My only model is the ideal stamped somewhere on the inner surface of my brain, and one of its chief charms lies in the fact that it is different from yours and that of everyone else, just as yours will be different from those of your fellows. You can express your own originality through the medium of muslin, gingham or pongee, embellished until their humble origin is scarcely recognizable.

You will find the results will more than merit the work you expend upon these simple materials. As a matter of fact, are we not just a trifle prone to slight the making of cheap things, to consider that they are not worth much trouble? How foolish! The old saw, that what is worth doing at all is worth doing well, applies particularly in a case like this. The rods for an inexpensive curtain should be put up with the greatest care. Adjust the rod for the overdrapes so that it will reach to the very edges of the side woodwork, and see that it is

exactly straight, else your curtains will hang askew. If there are to be thin inner curtains, see that they are as close to the glass as possible.

Almost any curtain is worth a lining. It will wear longer, set better and be more effective if lined. Even though the material be but gingham, you can find an inexpensive lining of a plain color that will prove more than worth the purchase.

Valances are nearly always lined. There are occasional exceptions when they are fulled, but even then, a thin lining will improve their appearance.

Ruffled muslin, dotted swiss or voile for the chambers, however, need not be lined. Here I want to say just a word in behalf of dotted swiss. It seems to me that every year the dots grow more vari-colored, and they are scattered on backgrounds of colors ranging from somber black to orchid and heliotrope. Pale yellow besprinkled with blue dots would charmingly garb the windows of a springlike bedroom with buttercup yellow furniture, green rug and screen of black, blue and gold. Rose on blue would lend itself to the draperies in another room, scarlet dots on a black ground would flirt about the casements of an adorable scarlet, black and white breakfast room. And so on, ad infinitum. That one material alone might curtain your whole home without the slightest hint of monotony creeping in.

Cretonne and chintz represent a world of possibilities, also, but not for curtaining alone. The scope of their usefulness is so wide that they require a separate study.

CHAPTER VIII

LIBRARIES

IF there is any one room in the house which we might liken to its soul, it is the library, for it is here in the companionship of men who have spoken great truths simply, or invested the unremarkable details of every day life with lyric beauty that we may perhaps feel the enkindling warmth of that divine spark that inspired them.

The book-lover has a whole world of his own. It is peopled with characters in whom his interest never flags. I have known men who resented the term "bookish" as implying something unmanly, dreamy and ineffectual, but to me it typifies one of the noblest attributes. Who could day after day imbibe elevating sentiments without being himself uplifted?

The surroundings for him who loves to lose himself among his books should be dignified and unobtrusive, simple or elaborate as your taste dictates, but above all conducive to quiet. There is, in shelves filled with well-thumbed volumes, a sincere charm that the mere presence of costly bindings and editions de luxe can never claim.

The decorator's art in the library is the art of restraint, of repression of those gay, frivolous, distracting elements that lend life to the living room and gaiety to the dining room. Not that the library need be such a somber, dark, depressing apartment that it casts a pall of gloom over all who cross the threshold. By no means! But it should preserve its air of fine, dignified distinction to which the spirit of intimate human companionship with the finest minds of the ages may lend its enlivening undertone. We must set the stage adequately for converse with Chaucer, Shakespeare, Milton and others of the elder days of art, yet keep the environment from being so overpowering as to preclude the enjoyment of Irvin S. Cobb or Sewell Ford. The average man of today is catholic in his tastes and demands a like catholicism in his reading material.

Let us first consider the background of the room. Here we have something tangible to work upon. There is no formula which might be given to produce a certain atmosphere in a room, as that is the result of the life lived within it. But the background and the furnishings influence that life within and so contribute their part to the atmosphere that lends dignity, charm, or gaiety, as the case may be. The furnishings are the physical embodiment of the likes and dislikes of the inhabitants.

It is for this reason that we must use care in the assembling of a background and furniture that will reflect creditable preferences. In the library, there are at least three essentials. There must be light, plenty of it, — golden sunbeams dancing in through long windows during the daytime, and a soft clear radiance by night from properly placed shaded lamps. Then there must be comfort, large substantial comfort as typified by inviting armchairs before the absolutely essential fireplace, with a table or stand near at hand for cigars, books occupying immediate attention and a couple of current magazines. And last, but not least, there are the books themselves.

Where bookshelves may not line all four sides of a room there can be found nowhere a background more fitting in its strength and restraint than the wood paneled wall. The color and beauty of rich bindings are shown to excellent advantage against a setting of oak, walnut or some other wood rubbed to a warm, lustrous tone.

The panels of wood impart a "shut-in" feeling to those within, a suggestion of privacy and solitude that may be broken by no intruders or interruption of jarring sounds from without.

If wall paneling seems to you a bit exhorbitant in price, treat your walls less expensively, but preserve as far as possible the keynote of quiet dig-

nity. Keep them "down" as far as color is concerned. Any of the neutral tones will do for the background. Perhaps you would like a wall of a soft, warm shade of brown, and here this color would be eminently suitable.

Remember that the library should admit of nothing in the way of ornament which detracts from the decorative value of its rows of books and that its color scheme should have sufficient depth and richness of tone to uphold the dignity of the room.

In curtaining materials the thick, soft, pile of velvet seems in harmony with good books, but any of the antique silk stuffs are equally congenial. After all, there is nothing that will more enhance the charm of your library than a glimpse of trees and sky or an outlook over lawn and garden through unencumbered windows. Try any of the soft silks in subdued tones to frame the outdoors for your library. If you like you might introduce a note of color in the curtains, but have a care that they do not detract from the mellow tapestry woven by the book bindings.

Comfortable furniture! How much it means to the success or failure of a home can only be estimated, but man likes his comfort here below well enough to demand that the chairs in his home be really restful. Particularly is this so in the

library for this is primarily the man's room. Therefore, list among your furniture essentials for your study, a couple of deep, roomy, luxurious armchairs upholstered in rich reds, old blues, and golden browns, with table and lamp so easily accessible that an outstretched arm may flood the room with light. I should also include some sort of desk properly equipped, for the library seems to be a most fitting place for the writing of letters.

But the prime essential of the library is the books, for how could it be a library without them? Even though your house be a tiny one, surely there is some corner in it where you may enjoy silent communion with your friends of the printed page.

Somewhere, I do not remember exactly where, I saw the admonition, "Think of your books when you build — Give them a place worthy of their character." I can think of no better admonition for the studious homebuilder. The business of reading is quite as much entitled to a room of its own as that of eating, or sleeping, for through the medium of literature we may travel through foreign climes and meet people worthy of a refined background.

The ideal library is one with walls lined with shelves, not necessarily extending from the floor entirely to the ceiling, but in sufficient evidence to leave no doubt in the mind of the beholder that

this is truly a library. The quantity of shelf room is a rather nice problem which merits considerable thought. It is obvious that we should provide space for the books which we already possess, but the question remains as to whether we should do so for those we shall acquire in the future. Personally, the sight of empty shelves hungrily gaping for more volumes, is actually distressing. It imparts an unfinished aspect to the room which is decidedly unpleasant.

However, there is a very happy solution to this by building along a definite scheme of gradual expansion, so that the library will always seem filled.

Another question is that of the height of the shelves. If your collection of books is large enough to necessitate the extension of the cases to the ceiling, you may do so, but for the average home, the more convenient arrangement is to have the top shelf only so high that it can easily be reached.

A very common mistake is to have the shelves start at the floor line or very near it. There should always be at least a six-inch base below the bottom shelf to protect the volumes from the sweeper and floor brush. Another clever arrangement for the lower portion of our shelves is a series of low cupboards or presses, having solid-panel doors that

IN THIS LIBRARY, WITH ENCLOSED HIGH BOOKCASES AND HANGING IVY ON WROUGHT IRON STANDS, A CHARMING COLOR SCHEME HAS BEEN CONCEIVED. THE BLUE AND SILVER SHOW IN THE TALL IRON CANDLE STICKS AND CARPET. *Plate XXVI*

IN THIS HOUSE AT SWAMPSCOTT, MASS., IS A UNIQUE IDEA FOR BUILT-IN BOOKCASES. THE TOP OF THE BOOKCASE IS USED AS A MANTEL, WHILE IN FRONT OF THE PANELING HAS BEEN PLACED A CHAIR WITH READING DESK CLOSE AT HAND. *Plate XXVII*



THE H. C. PERKINS HOUSE AT HAMILTON, MASS. THIS LIBRARY, FINISHED IN ENGLISH OAK, WITH BOOKCASES BUILT IN AT ONE SIDE, HAS A FIREPLACE OF CAIRN STONE. *Plate XXVIII*

open out from the hinged bottom edge and are held at a convenient angle by chains. These are especially useful for the numerous photographs, etchings, and prints that accumulate in the best-regulated families and that suffer for lack of just such a convenient storage place. These cupboards may be a bit deeper than would be needed for books, giving that desirable wide base for the shelving above.

Let us say we start with the base of cupboards, provide on top of these a few sections of deep shelving, have the remainder of the walls with two or three shelves, and fill these with the books we have at present. Then as our collection is augmented from time to time the overflow may be placed on the top uncovered shelf running all around the room. When it becomes necessary add another shelf above this, and so on ad infinitum or rather, ad the ceiling. By working in this manner the library will never seem overcrowded nor will it have that empty, unfinished appearance created by unfilled shelves.

The idea of the sectional bookcase operates in the same way. There are enough units of varying size to fit almost any space, and the insertion of a desk or cupboard section gives you all the opportunity in the world for suiting your own requirements.

Adjustable shelves amply repay you for the slight additional investment they require, not so much for the economy of space they effect but because the close spacing of the shelves when the books are grouped evenly according to height protects them from the dust. The adjustable shelves may be arranged in either one of two ways: they may be supported by cast metal plugs which engage in holes bored in the upright members of the cases; or they may be upheld by cleats which extend the depth of the shelves and engage in notches along a pair of parallel strips fastened to the uprights. The latter, of course, is the more dependable of the two.

Then, you must choose between the glass enclosed case and open shelves. There is an air of cordial invitation about the open shelf which is lacking in the barricaded one, but there is no doubt that the protection from dust afforded by glazed shelves merits consideration, especially when we are housing books of rare beauty with fine bindings. We may effect a compromise which will prove eminently satisfactory by placing the most prized volumes behind the glass protection and leaving the modern fiction and well-thumbed favorites on the open shelves.

Have you ever really meditated on the decorative possibilities of your books or rather of their

bindings? You could purchase no tapestry for your walls more decorative than that woven by the blended colors of bookbindings, with their rich dark blues, glowing crimsons, and gold lettering. Then, too, they may be so arranged as to give the quality of rhythm, provided they are placed on the shelves with the tallest ones on either end and graduating down toward the middle. The lone, graceful line formed is the curve, the "line of beauty."

While bookcases lining the walls of your library seem a logical solution of "Where shall I put my books?" they may be placed elsewhere with good effect. If there are built-in seats on either side of your fireplace, a single shelf may be built in just above the line of the head. Cosy, cushioned seat, glowing fire and interesting book — could there be a more congenial trio?

There are just a few "Dont's" to be observed in the placing of your tones. Don't shelve them on a window ledge where dust or rain may beat upon them.

Don't place them on the mantel of a fireplace.

Don't place them on a radiator.

Don't place them over doors or windows. This last seems a bit unnecessary but I have known it to be done.

One particularly interesting treatment of a library made use of paneled walls and built-in

bookcases with striking effect. The walls were paneled in cherry, rubbed to a soft, brilliant luster, with inserted painted panels depicting scenes of French court life in clear, happy colors, but not garishly bright. The books were ensconced in built-in cases behind doors of diamond paned glass divided into triangles with two long crossed arrows of the panel-wood tipped with gilt. The rich bindings within glowed forth imparting to the entire apartment an atmosphere of luxury.

The room was sparsely furnished with an armchair upholstered in pale yellow chintz with an all over design of mauve and rose, a couple of Directoire chairs, their graceful curves an imitation of their comfort, a desk with writing outfit of dull rose and a couple of lamps repeating the color notes of rose and gold in their fringed shades.

The bookshelves may form well-proportioned panels on either side of a bay window and contribute enormously to the effect of the room. Before a window hung with cherry taffeta curtains, place a long settee of gray velour with cherry and gray pillows. On either side of the window may be the tall panels of bookshelves like lengths of rich brocade hanging below two delightful small French Watteau paintings. They introduce just the proper note into the monotony of the gray walls.

If your room seems a bit somber to you, touch it

up with a dash of color here and there, not enough to make a blinding glare but just a little sparkle of light in the dark places! A bit of procelain of Chinese Ming blue, a desk set of brilliant jade, or the softly bright tones of an Oriental rug. And then there are always the limitless possibilities of the lamp — the lamp that gives light by night and brightness all the time.

The gleam of silver in candlesticks brightens with a subtle touch that blends harmoniously with your room of dignity. For the table or desks there are book ends of divers kinds, shapes, and colors, from which you may make selection. To me, it seems always a good plan to keep a few of your recently acquired books out on display, so to speak. Group them on the table where you will be sure to read them yourself and where they will recall your intention to discuss them with your book-loving neighbors.

There are bookends of softly tinted polychrome, and others imitating classic columns that boast a certain chaste severity. Others are of wood, painted in soft colors, reds, blues, greens, — just the tone for your library. A search of the shops will uncover for you the treasure-trove of bright "notes" that lies buried in these accessories. Discreetly used you will find them indispensable.

CHAPTER IX

THE USE OF CHINTZ FOR COLOR SCHEME

THE vast range of colors found in chintzes, especially in those made centuries ago, makes them adaptable to almost any scheme carried out in the room furnishing.

No other single element introduced into a somber room can bestow upon it the joy and animation that can a gracious length of vivid chintz. No other fabric thrills the heart of the beholder with such sensations of delight, for condensed within a yard or so of textile is the essence of the glad outdoors, of fields of golden poppies and clear blue lupins, brilliantly sheathing soft brown hills, of silver-green, sun-dappled woods, gay tropic birds and all the incomparable color combinations of Nature.

Chintz! The word is synonymous with color, happy singing pools of blue-green dotted with cream-and-gold water lilies, flaming splashes of scarlet and orange in gorgeous crests of birds midst gray-green foliage, dainty Mistress Mary designs in pale gold, pastel blues and rose.

Chintz has traveled far since it first had its beginnings. Surely no material has a more legitimate claim upon all the rich, exotic hues in the dye-pot for its colorings reveal its oriental source. There is

something in the sparkling tinkle of the word that betrays its association with East India. The Hindus named the material "chint," meaning "full of color" and used it to drape the banquet hall of some eastern potentate. Since that time, the stuff has been developed in so many different climes by people of such varying temperaments that the original fabric has been vastly improved upon.

Lives there a man with soul so color-blind that the friendly welcome of a chintz-hung room fails to enkindle in him an answering spark?

Upstairs, downstairs and in my lady's chamber, the warming glow of chintz contributes its accent of luscious color in hangings and upholstery. For those whose homes are already furnished, there is a certain finality that limits the choice of cretonnes, a worried perplexity lest they fall before the temptation of some alluring length of ravishing color that when hung before the windows of their room may create a grinding discord.

Yet theirs is that most satisfying joy of achieving a difficult thing when they finally by dint of persevering search secure just the proper chintz to tone up their drab interior and give emphasis to its minor harmony. Perhaps the best way of determining this is to try out the fabric by living with it for a while. Buy a length of some inexpensive pattern which you believe will fit your require-

ments and hang it over your windows. If at the end of a week you shudderingly remove it, the material may still be utilized as a pillow cover for some other room, and you are left free to make another selection guided by the determination to avoid the elements that proved distracting in the first choice.

In selecting a chintz to blend with the furnishings of the otherwise complete room, either the background or one of the chief color notes should be the same as the wall tone; then the shades in the floor covering and the room furnishings must be considered so that the predominant tones of the chintz be in harmony with them. If you wish, a color entirely different may be introduced, provided the other notes be among those present. For instance, in a gay little room of old blue and golden brown, a cretonne showing splashes of gold, a glint of green and a sobering touch of brown, with a bit of rose here and there would lend itself attractively to the charm of the ensemble.

But when one may take a strip of chintz and have carte blanche to work out a room from it — ah, there is joy indeed. After you have once accomplished a feat of this kind, you will find yourself gazing through half-shut eyes upon each length of chintz offered by an obliging salesman, and seeing not a blur of shimmering greens, delicate

blues and delightful rose but a complete room in softly blended tints gaily bedecked with chintz curtains and upholstery in which the utter charm of the entire color symphony is focused.

By evolving your scheme from a pleasing bit of chintz, you are enabled to develop something entirely original, something which is yours and yours alone. There is abundant inspiration to be found in any one of the wide variety of patterns that will be offered for your approval. You need not even take a sporting chance on the ultimate success of your venture for it is assured even before you start. The proof of the combination lies in the cretonne which you have purchased.

But before commencing a dissertation upon just how to evolve a color scheme from a given pattern of chintz — how like a problem in geometry it sounds — let us pause just a moment to consider the textile itself, and some of the exquisite designs which are readily procurable in department and furnishing stores today.

The English glazed chintzes are distinctly delightful with their quaintly charming patterns and stiff, shiny surface. A little knowledge of the old-time products sometimes acts as a guide in selecting for modern-day purposes.

Something about the English block patterns brings to mind the old Georgian drawing rooms

with their striking resemblance to the outdoors, their turf-like green carpets, pale green walls and brilliant lengths of chintz curtains framing doors and windows, the gay flowers and fresh foliage of the material repeated in actual posies and greenery so abundant in the typical English room.

Equally distinctive are the lovely "toiles de Jouy" which Oberkampf developed to such heights of beauty. These with their pastoral and classic scenes portrayed in dainty shades, are unmistakably French.

The glazed chintz was once as common in America as in Britain, but the patterns offered in the antique shops and at auction in New England now and again are of the semi-glazed variety, scraps of which some of us may be fortunate enough to find in the piece bag of our grandmother's attic.

This glazed material can be very effectively used for almost all purposes. Considering the matter from the standpoint of practicability, it has no equal. Its advantages are apparent to the alert eyes of the seeing housewife, for it requires very little attention from the laundress. Its almost varnished surface sheds dust in the most gratifying manner imaginable, and when washing becomes necessary, as it inevitably will in time, a portion of the glaze will still remain on the fabric, although it will not be as stiff as when new. As the glazed

finish has protected the body of the cloth from inroads of dust and dirt, the fabric itself is still practically new.

The glazed chintzes have a mellow charm like the courtliness of an old-school gentleman, that lends a serene dignity to the apartment in which they are used. Aside from the attraction of their design is the prim grace of their lustrous colds.

Without a doubt, chintz is "in." Its popularity has been revived with such vigor that those who deal in this delightful commodity have found it advisable to renew some of the old designs, which have been proven popular, and so augment the selection offered to the avid "chintomaniacs." They could do no better than to revert to some of these patterns of long ago.

Take, for instance, one of rose color honeysuckle with blue-green leaves clambering over a beige lattice ground. Think of it, combined with blue-green taffeta and rose brocade, in a music room! Would it not in itself make a pleasing melody?

Or another marked into blocks with a narrow trellis on a background of delicate gray and besprinkled with engaging little rose and blue nosegays, fairly fragrant with the sweet scent of mignonette and heliotrope. Can you not fancy it adorning a simple chamber furnished in pale green

with accents of a deeper green and cream in the decoration?

Particularly interesting is the chintz named "The World," which depicts in whimsical fashion Europe, Asia, Africa and America as interpreted by the designers of Louis XVI. The coloring of this reproduction is the same as that of the original, warm sepia tones on a ground of cream color. Could you think of a happier combination than this and taffeta of vivid blue?

The names of the old chintzes have a fascination of their own, for the materials themselves bear out the colorful charm of their titles. "Rose and Dahlia," "Hollyhock," "Rose and Forget-me-not" create mind pictures of radiant beauty and winsome daintiness

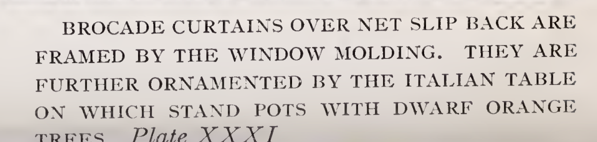
Would you not like to have a "Jessamine Lattice" in your home? Or a "Dickens" room? You have halfway decided upon it even before feasting your eyes upon the rich plum colored background striped with massed blue, pink and red blossoms. Perhaps the combination sounds a bit dubious, but seeing is believing and to gaze upon its luscious lengths of glowing color is to covet it for your own.

"The Ribbesdale" chintz, — named for the well-known peer—smacks of aristocracy, but is most democratically lovely, with its apple green ground and huge brilliant bouquets linked with trailing vines.



IN AN UPSTAIRS CHAMBER CHINESE CHINTZ IS USED FOR THE COVERING OF A LOUNGE AND MARTHA WASHINGTON CHAIR, FORMING A FINE CONTRAST TO THE PANELED WALL. *Plate XXIX*

COLORFUL CHINTZ IS FOUND IN THE BLACK AND WHITE CURTAINS REPRESENTING BIRDS AND FLOWERS IN THE M. J. CURRAN HOUSE. *Plate XXX*



BROCADE CURTAINS OVER NET SLIP BACK ARE FRAMED BY THE WINDOW MOLDING. THEY ARE FURTHER ORNAMENTED BY THE ITALIAN TABLE ON WHICH STAND POTS WITH DWARF ORANGE TREES. *Plate XXXI*

Though you may not gild the lily, you may most certainly decorate with the lily, and that most effectively. Take your choice amid the galaxy of blossoms that bloom by the yard. Great white Madonna lilies on a dark green ground, uncompromising callas on pale green, innocent day-lilies interspersed with wild roses, on clear, bright blue. Any one of these would be sufficient in itself to guarantee you a room whose mild fairness would sooth edgey nerves.

And now as to evolving from a square yard of chintz, which may appeal to you as being the acme of perfection in color and form, a room of harmony, not the harmony of neutralities, but one of definite shades judiciously blended.

Let us say you have chosen one of the delightful Chinese Chippendale chintzes with a ground of palest green, where birds with plumage of rich purple play hide-and-seek among latticed pergolas of glowing amber and blossoms shading to orchid and gold with a bit of pale rose here and there.

For the background of your room, choose the pale green of the chintz ground. On the painted floor of a deeper green, place braided rugs in which black is generously used in combination with the rich purple, rose and gold found in the draperies. The woodwork had best be a creamy ivory blending with the palest of the orchid shades in the chintz.

At the windows, the thin silk glass curtains may be the clear pellucid amber of the fascinating little pagodas, fringed with silky purple, like the shadows of deepening dusk. These enhance the charm of the simple chintz valance and over-drapes.

Again, the vivid material should cover the long sofa before the fireplace, the wing armchair and perhaps cushion another chair, but be sure that the plain colors taken from the fabric are massed in sufficient quantity to give balance. Taffeta cushions of purple may be disposed on the window seat, and a dull oil painting hung over the mantel. Its dark, mysterious hues are almost certain to blend with your color scheme.

Perhaps you prefer one of the Jacobean designs — roses of delicate tints, gray-green foliage and shadings of mauve and purple, rioting over a pale-green ground. Your glass curtains might here be of mauve silk, the background of the room a tan to be discerned somewhere in the indeterminate tints of the woodsy network of branches. The woodwork should be a bit darker in tone.

The rose flouncing of bedspread of mauve taffeta and similarly petticoated dressing table and stool repeats the colorings of the chintz, while the gay material itself upholsters a couple of items of furniture and drapes the windows. Personally, the

accent of a collection of posies carrying out the flowery motif of the hangings appeals enormously, for it seems to render articulate the surface beauty of the fabric.

There is something delightfully typical of the Colonial in chintz hangings combined with pure white woodwork. With just these two elements to work upon, we may develop a room eloquent of cordial dignity.

For your fabric, choose one of the genuine English chintzes, all pinky-red and vivid green and full brown against a white ground, the sort of chintz that seems to be perpetually smiling at some delicious joke, and that provokes an answering hilarity, unbeknownst to himself, in the heart of him who gazes upon it. Such a room, of course, must have its fireplace with gaily beckoning sofa upholstered in this same frolicsome pattern, and a wing armchair of dull rose-red with seat cushion of chintz.

On the floor, use a carpet of taupe or oval braided rugs that just naturally seem to "go with" things Colonial. Casement windows, of which there really should be two or three, may be happily curtained with just simple lengths of chintz, perhaps bound with puffings of cool green taffeta.

For the other furniture, select things of the

Windsor type, with a rosy lamp on gate-leg table and a chair or so upholstered with prim old needlepoint, which blends so admirably with the chintz design. A fascinating room, is it not?

From window draperies wherein rich damson flowers, centered with gold and surrounded with dull blue and old gold foliage, glow against a background of taupe, there may be evolved a delightful dining room. The floor, wainscot and woodwork should be stained a rich brown and rubbed with wax to a soft, lustrous finish. Caen stone in the capacious fireplace harmonizes perfectly with the background of the room.

Edge the chintz window draperies with fringe the shade of rose found near the heart of the blossom. Lambrequins of plain, plum-colored rep bring out the vividness of the chintz most effectively, while glass curtains of creamy net are sufficiently neutral to obviate the possibility of their detracting from the bright drapiers.

Cover the floor with a soft chenille rug of deep, rich damson, and select furniture of the heavier type, massive oaken things of decorous mien. A couple of refectory tables, one for dining, the other for serving, and straight-backed chairs are ample to comprise the furnishing of the room. On the dining table, place a long strip of natural color linen and a bowl of clear sapphire blue glass, a strong

contrasting note that lends interest to the rest of the furnishings.

This is how a bedchamber in mauve and smoke blue was developed. The color combination in itself suggests that airy daintiness that every woman wishes incorporated into her bedrooms. With a dash of black to save it from dullness, it is an ideal treatment for a room. This particular chintz had sprightly nosegays of mauve, rose, and smoky blue flowers centered with dull gold, and foliage of gray-green scattered over a background of misty gray, a delicate tracery of black branches lending it piquancy. The walls of this room were pale gray, the floor covering gray-green.

Pale-gray furniture was chosen, adorned with flowery motifs extracted from the chintz. Chaise lounge and bed were covered with chintz piped with dull blue. On the former was a frivolous cushion of picoted taffeta petals in alternating layers of mauve and old blue, with an adorable little nosegay of rosebuds in the center. Another pillow was of mauve georgette fulled over pink silk and edged with an ostrich fringe of mauve.

Dressing table and stool before it were covered with plain mauve linen, ruffled in chintz, and mauve linen edged with ruchings of old blue taffeta tied back the chintz window draperies to show glass curtains of plain white net.

But the proof of the pudding is in the eating, and the adaptation of an inspiring length of material to this room or that in your house is a problem which you alone can best solve.

CHAPTER X

FIREPLACES

THE merits of the glowing hearth need not be extolled to those who number the fireplace — singular or plural — among their earthly possessions, for in their dim halls of memory the word arouses tender visions of homely joys and pleasant commonplaces elevated to a romantic plane and endowed with witching charm by the ruddy aura of lambent flames.

Can you fancy any conceivable substitute for the inspiration that glows in the passionate heart of a fire, the fascination of impetuous sparks flying upward in eddying whirls, or the dreamy, soul-satisfying content of watching the embers of a dying fire shift and flicker in a nimbus of mauve and gold and rose?

On cool nights and chilly mornings during the between seasons, the fireplace contributes just the needed grateful warmth for complete physical comfort, but it is the spiritual ardor it engenders that makes it indispensible. No smug hard coal burner, no grossly unsympathetic radiator coil can elicit from the most eagerly responsive heart a shadowy semblance of the reaction evoked by the fireplace.

By all means, incorporate just as many fireplaces into your home as your pocketbook and architect will allow, for there is no other single item that will yield a more substantial dividend in beauty, comfort and satisfaction.

The fireplace is, of course, a structural part of the home and should be treated as an architectural feature. The mantel must harmonize with the interior trim of the room, but you may use your own judgment as to how much or how little decoration it boasts. As a general rule, no matter how much formal embellishment is lavished on walls and ceilings, the fireplace is usually selected for special enrichment and emphasis as the keynote of the scheme of decoration for the whole room.

The hearth of brick is a usual type of construction capable of individualization in any one of a number of ways. The brickwork may be laid in mortar in a unique design, or tiles may be inset. The use of tiles in the framing of the fire is in itself a subject worthy of consideration. They may depict quaint scenes, ships which look well in a library, cunning nursery figures that are delightful for a children's room — in fact, it is possible to purchase tiles that will portray the spirit and purpose of almost any room in the house.

The use of Caen stone instead of brick or mortar for the interior and facing of the fireplace is rapidly

increasing in popularity; it merits the widest usage for there are few more charming treatments than one of this material.

In the old stone houses of New Jersey, built by the Hollanders a hundred or so years ago, may be seen fireplaces which seem almost ideal examples of what a hearth should be — the frame perfect for leaping tongues of vermilion and blue.

The huge opening with a narrow four-or-five facing of brick or stone is surrounded by an expanse of wood mantel of varied design but always beautiful. The vast, pitchy void of the black-painted opening affords a splendid background for the glow of coals, the flickering gleam of flames on shining brass andirons and fire tools, and gives the quaint homelike interior an alluring suggestion of mystery. The wooden mantel usually painted white or very light gray, exquisitely frames the picture with its Rembrandt-like contrasts of high-lights and shadows.

The practise of painting the brickwork is one that may well be imitated, though black need not necessarily be employed. Tan or gray firebrick are usually good and represent a safe choice for those who lack the self-confidence requisite when venturing far from the beaten path. The joints for fireplace opening and hearth should not be noticeable.

The space immediately above the fireplace and

the objects more or less d'art on the mantel are factors contributing to the beauty of the whole in proportionate degree to the taste used in their disposition.

The mantel, sad to relate, is only too apt to be made the repository for a rather conglomerate medley of household accumulations. Advice as to its decoration resolves itself into admonitions as to what not to place thereon rather than what to place there.

In the decoration of the mantel and overmantel, keep in mind two cardinal principles. Keep the treatment *simple*, for in simplicity there is always true beauty. An array of objects of no particular interest save a personal one is distracting and restless and something which it is essentially important to avoid. The ornaments for the mantel shelf should be limited in number and well-chosen with an eye to their appropriateness. Remember that your fireplace is an architectural feature of the room and should be accorded a measure of dignity in its embellishment.

The second qualification which must be regarded is that of symmetry, or balance. I believe that the majority of us observe this principle instinctively, but forewarned is forearmed.

The character of the room determines the nature of the items to be displayed on the mantel, just as

it determines every other appurtenace used therein.

In the entrance hall, formal things possessing an interest in themselves apart from any personal associations should be placed on the mantel shelf for the enjoyment of the visitor. For instance, a couple of Canton ginger jars have a very distinct decorative value. They display that pose of color, tone and line inseparable from all things Oriental. Gleaming alabaster or brilliant cloisonne vases would be equally acceptable.

The bust of a favorite author in bronzed plaster suggests the purpose of the library. A piece of lacquered tin in lustrous black and gold, or vivid scarlet, or a battered tea caddy of burnished bronze will also serve the purpose admirably.

The living room mantel may assume a bit more personal aspect as is due a room in which centers the life of the family. Miscellaneous curios are quite as unseemly here, however, as in the reception hall. In fact, they are inappropriate almost anywhere in the house except in a cabinet or some receptacle where they are out of sight. Nothing could be much more unpleasant than the museum-like home where articles of interest are ranged on exhibit.

Should you be so fortunate as to possess a complete set of old Lowestoft mantel garniture, or a set of old blue-and-white Delft, you are indeed of

the blessed. With these your mantel treatment problem is solved. Use nothing else with them, for they are quite sufficient in themselves; lending the most indescribable charm particularly to the Colonial interior, their quaint, old-fashioned beauty enhancing every homelike quality of the room.

The mantel in the bedroom is occasionally perplexing. White marble is an unpleasantly chill and slippery material, but charming effects may be secured through painting it to match the color of the woodwork, or perhaps using a simple covering to accentuate the fresh sweetness of the individual.

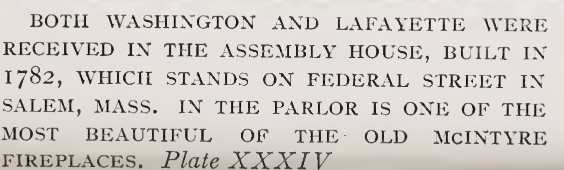
In the chamber, the preferences of the individual should govern the articles adorning the mantelshelf. Familiar and personal belongings have a place here for this room is so essentially a chamber of personalities that adherence to rules and regulations is unnecessary.

Though the word, "symmetry" is quite self-explanatory, there are little tricks and devices that preserve the appearance of symmetry without strict adherence to actual measurements. The arrangement of vases and candlesticks is a simple matter when they come in pairs.

However, if you should happen to have two vases or jars slightly varying in size, place the larger on the righthand side of the mantel and the difference will scarcely be noticeable. This is a curious fact

IN THIS HOUSE AT DEDHAM, MASS., IS A CHARMING FIREPLACE WITH INTERESTING PICTURES ARTISTICALLY PLACED IN THE PANELS IN THE OVER-MANTEL. *Plate XXXII*

THIS RECESSED FIREPLACE SHOWS WONDERFUL CARVING ON EITHER SIDE OF THE PANELING, WITH LEADED GLASS PANELS FITTED IN JUST BEYOND. THE HEARTH IS DONE IN IRREGULAR TILES. *Plate XXXIII*



BOTH WASHINGTON AND LAFAYETTE WERE RECEIVED IN THE ASSEMBLY HOUSE, BUILT IN 1782, WHICH STANDS ON FEDERAL STREET IN SALEM, MASS. IN THE PARLOR IS ONE OF THE MOST BEAUTIFUL OF THE OLD McINTYRE FIREPLACES. *Plate XXXIV*

THIS UNUSUAL ATTIC FIREPLACE, BUILT IN A RECESSED ALCOVE, SHOWS A LEADED WINDOW INSERTED OVER THE FIREPLACE. *Plate XXXV*

of optical illusion, a knowledge of which is sometimes convenient. Were the positions of the two vases reversed, the disparity in size would be greatly intensified.

Candlesticks or the old fluid lamps of the Empire period with vase-shaped shades or globes and glass pendants are most effective.

The ornamentation of the mantel may carry out the prevailing idea when an apartment is done in some particular period. The clock or vase flanked with candlesticks on the mantel in the Empire room are expressive of formal dignity, while shapely Wedgewood is particularly harmonious with severe Adam furniture.

But this concerns what is *on* the mantel. The space above it merits detailed consideration, also, as does the treatment of the chimney breast itself. This may be enclosed in brick, either decorative or plain, or may be of plaster in any one of a dozen different soft hues in tune with the color scheme of the room. Decorative tiles may cover a part or the entire chimney breast, or again, a fine old tapestry may darkly glow against the plaster.

When the chimney face is paneled with wood of exceptionally fine grain and polish, the most unqualified simplicity must be observed so as not to detract from the ornamental proclivities of the wood itself. There could be nothing more beautiful

than the ruddy reflections of the firelight in finely grained wood.

In a wainscotted room, silver gleams out from the mantel with a sudden sparkle that intrigues the fancy, and retrieves the sameness of the wood from monotony. In a typical man's room, with dark oak paneling, a cupboard was let into the wall above the mantel to serve as a gun closet. It was curtained in dull red silk, and on the mantel before it were several silver cups and mounted trophies, giving an insight into the tastes of the owner and brightening the decorative scheme with their delightful contrasting note.

You might conceal the cupboard over the mantel behind an indented paneling which obligingly slides back to reveal the treasures of a man's heart. Strikingly effective against the mellow, dark hue of polished wood is a single vase of translucent purity filled with purple iris.

A framed sampler of bewitching colors and zig-zaggy charm sometimes strikes the proper note above the mantel, particularly in the Colonial room, whereas in an apartment of another type, there could be nothing more fitting than a framed coat-of-arms.

The mirror above the fireplace seems almost universal, a treatment of which we never tire. Perhaps this is because of the latitude allowable

in the selection of the glass. It may be let into the wall or suspended from the molding, tall and slender or narrow and extending the width of the mantel, curved or angular.

For a really good picture, there is no superior vantage point to the space above the hearth, for here it commands adequate attention. A brilliant painting in rich reds, deep blues and purples let into the overmantel in an otherwise lifeless reception hall gives life and vigor.

While the component parts all merits consideration, it is the fireplace grouping as a whole that appeals, the warmth and cheer of glowing logs, the subtle invitation of the hospitable armchair with perhaps a lamp and interesting book.

Not many people entering a room and giving a cursory glance at this fireplace grouping, realize the emphasis and finesse that are contributed by the numerous little accessories. Charming in themselves, they add inestimably to the ensemble.

First of all, there are the andirons. When selecting them, consider the size of the fireplace and get them of the proper proportions, though they need not be of any particular period. Brass knobs or disks reflect the shifting light of the fire in their burnished surfaces and add a note of interest.

My advice to all fireplace-owners would be to purchase a fireback. All too few of them are used

in this country, but the distinction and charm they lend a room merits a wider usage. Some display quite elaborate ornamentation commemorating an event fraught with historic interest and full of vigor such as the defeat of the Spanish Armada.

For the hearth in which coal is used, the grate is a necessity — basket, hob, register or dog. The combination of a fireback and basket grate is splendid. The hob grate has an iron shelf on either side, on which it was formerly the custom to set the singing kettle. Firedogs or andirons form the legs of the dog grate.

The register differs from the hob in that it has a band of steel, brass or iron which fits the opening. A register or damper is placed at the top of the grate and controls the draft of the flue.

Tongs, poker and shovel should harmonize with the andirons though they need not necessarily be of the same design.

For the Colonial type of house, the crane is typical. From it may depend the smoke-blackened iron kettle, while about the hearth the old brass bed-warmers and chestnut roasters carry one back in spirit a century or so.

The finishing touch to the accessories of your fireplace is furnished by the fuel holder. Here you might use nothing more delightful than an old English dairy pail, of brass with a copper band

around the top. This holds sufficient wood to last through an evening. Then there are good examples of holders in cradle form, of wrought-iron, brass or steel and others of wood with posts somewhat on the style of a four-poster bed. An oak chest with carved panels provides a most attractive receptacle but must be lined with metal to protect the interior.

And now, just a word concerning the lighting fixtures about the fireplace. Wrought-iron seems especially suitable whether in quaint sconces on either side of the mantel or in the standard of a floor lamp with parchment shades.

Be consistent in the furnishings. For your Colonial room, there could be nothing more suitable than a crane with old iron kettle, fireback illumined by fitful flames, wrought-iron andirons with fluted brass tops and trivet waiting for the kettle when the water boils. Nearby dispose tongs, two-pronged toasting fork and painted bellows and on the other side an old English dairy pail, whimsically contorting the objects it reflects in its brassy surface.

By adding to your collection of accessories gradually, you will attain far more satisfactory results. Andirons, fire tools and fire screen will form a nucleus to which the other items may be added from time to time as you come upon just the very thing that will harmonize with the others.

The joys of collection in a field of this kind are many and you will derive the maximum enjoyment out of a grouping that represents the result of care and time spent in its assembling.

CHAPTER XI

SCREENS

WHAT woman does not love a screen and acknowledge its subtle attraction and irresistible appeal? There is something about it that intrigues the fancy, perhaps its versatility, for a screen has the happy faculty of being as adaptable in use as it is varied in design.

Time was when its purpose was strictly utilitarian, when it protected Georgian lords and ladies from gusts of chill air eddying through their halls, or a century or so later disguised the family skeleton, which might be almost anything from a washstand to a mock clothes-closet making brave pretensions at a nobler mission in life. But its decorative possibilities have multiplied, due to the unflagging search for new and diverse uses on the part of its ardent admirers.

Just one of the newer developments in the utilization of the screen is its use as a background. Oftentimes an article of furniture — chair, table or sofa — loses something of its maximum value because it does not show up well against the wall covering of the room. This is where screen magic practically applied will work wonders, for upon the deft insertion of a decorative screen, one of

spirited coloring or darkly rich with the unplumbed depths of soft velvet, the table (if table it be) shows forth new beauties of texture and contour made apparent by the strength of its background.

Nothing so satisfactorily breaks a long expanse of wall as a decorative screen. And let me say right at this juncture that each and every one may be decorative, whether of the simplest or the most ambitious design. Vibrant with glowing color, lustrous with the sheen of rich material, or engaging with interesting appliqué motifs, or — but there are countless "or"s, for the scope of pleasing possibilities knows no bounds.

Among the most satisfactory offerings of the shops are the Dutch-Chinese screens of leather, for with true Chinese comprehension of values, these show the most delicate massing of colors, opalescent, gem-like tints gleaming amid pastel blossoms, or peacocks trailing fans of splendor against a dark background. The screens have the purest colors massed about the lower part so the light reflected there brightens these hues more than the others; another characteristic is the unusual values obtained through massing rough bits, the resulting unevenness catching light, throwing shadows and intensifying the colors to a marked degree.

One of these importations has the necessary

dignity to justify its forming a decorative adjunct to the library.

Imitation is the sincerest form of flattery, and through zealously striving for the effectiveness of these Oriental screens, domestic artists have developed some very creditable likenesses, combining the exquisite design of the original with a refreshing display of originality. For instance, a striking model has been worked out using heavy gold paper, bordered in black, with a Chinese figure in black painted on the brilliant background. Lacking the artistic touch, it would perhaps be wiser for the amateur to purchase one of these figures and paste it on. Otherwise the screen could easily be made by anyone at all clever in such handiwork.

For the living room or drawing room, this type is particularly adaptable, as is that covered with the misty silvery sheen of Japanese grass-cloth, or any of the richly beautiful screens of Nippon, embellished with lace-like carved work, the quiet frostiness of painted moonlit gardens or needlework in exquisite color combinations.

The embroidered screen is truly a thing of beauty and a joy forever — if the work on it be characterful and nicely executed. Some of those I have seen in our own arts and crafts shops rival in charm and individuality those of O Suki San and

Hang Far Lo across the water, though many of them carry out the Japanese feeling.

Such an Occidental interpretation of Oriental charm was a screen of gold framed in shining black ebony, with innocent pinky-white apple blossoms clambering upward from delicately outlined black urns toward happily colorful birds. In a room of misty mauve and gray it gleamed like a ray of sunshine breaking through a rift in soft-piled clouds.

That it was decorative could not be denied, but it further justified its existence by rendering impregnable the cosiness of a gay little corner where reposed fragile tea-service and a couple of dainty chairs.

To be actually compatible with its function in life, the screen for folding in a sheltered corner of the veranda or for buffeting gusty drafts that seek to invade our living rooms must be sturdy, simple in construction and ornament so that it may imperturbably stand its ground regardless of the onslaught of sudden windy puffs or an occasional rough jostling from human hands.

For such purposes, covers of canvas, burlap and leather, embossed or painted in floral effect, are serviceable. Particularly in the library, their subdued colorings do not detract from the studious atmosphere of the ensemble. For the library, as a general thing, is no room for striking effects or

loudly singing colors. It may have an occasional happy bit, but it is a quiet, decorous happiness, admitting of no riotous orgies of glorious hues.

A screen of tooled leather in blue, brown and deep red, with sudden glints of embossed gold showing here and there, will, if stretched across the corner of a library, form a properly decorative background behind a desk which must be placed cater-corner if it is to form a part of the room furnishing at all, and will fill in the yawning void so distressing when such an arrangement is inevitable.

For the study finished in soft browns, a screen was placed so as to form the most enchanting little sheltered nook for writing. Cool pine trees embroidered in misty blue-grays and rich, dull tans and greens on Russian crash of soft gray lightened and yet intensified the quietude of the room.

The screen is perhaps more essential in the dining room than anywhere else in the house, for the door from the kitchen is only too apt to admit unpleasant puffs of warm air laden with the odors of cooking. Delightful as is the aroma of boiling steak over a glowing campfire amid clustering spruce, there are few who welcome it wafted in from a kitchen with each swing of the communicating door.

In a white wainscotted dining room with furniture of mahogany, a screen of deep blue velvet

may screen your service door from the rest of the apartment and enhance the purity of its setting. The ruddy glow of serving table with a few pieces of dully gleaming pewter against the midnight background makes a grouping of rare charm.

Especially designed for use in the dining room is a threefold screen of sheepskin about six feet high. On an antique green background is painted a composition of bright flowers of starry blue, glowing nasturtium and geranium shades; luscious fruits — peaches frosted over with downy bloom and grapes, their purply wealth spilling from a maize basket; vivid parrots, raucous voices stilled, and the brilliancy of their plumage exaggerated by the forest-like background.

Altogether a gorgeous panoply of color, it is well worth the rather breath-taking price which it commands, though quite as effective results may be obtained through the utilization of less expensive materials in the same jewel-like tints.

English block prints form screens which add cheer and zest to any living room, for their bold patterns and blithe brightness have a friendly charm. I recall one in particular by the side of a fireplace in a country house living room, which seemed like a cordial welcome to the family circle. It was of cotton cretonne in a daring pattern of rose, blue and mauve flowers on a pale gray ground.



THIS CHARMING OLD CHINTZ SCREEN USED IN THE DINING ROOM, FITS IN MOST ATTRACTIVELY WITH THE ARCHITECTURE, AND ALSO PROTECTS THE GUESTS FROM DRAFTS. *Plate XXXVI*

A JAPANESE SCREEN, PLAIN IN THE LOWER PART, HAS AN INTERESTING JAPANESE PICTURE PAINTED IN THE GLASSED-IN UPPER PART. *Plate XXXVII*

IN A HOUSE AT BEVERLY FARMS A PAINTED SCREEN HAS BEEN UTILIZED TO SHUT OFF THE HALLWAY FROM THE DINING ROOM. *Plate XXXVIII*

It, too, served a useful purpose, for standing by the side of the hearth, it enclosed the fireside group in delightful semi-privacy.

The possibilities of cretonne are many. A singing chintz forms a happy covering for any screen. With such a delightful exterior, a fig for what lurks behind.

But wall paper presents quite as broad a field of endeavor, and one not nearly so thoroughly explored. Birds of paradise and all the hues of a midsummer garden against a ground of black; gold paper with contrasting designs applied; silver with touches of blue and black or simple bands of splashy cretonne used in hangings or elsewhere in the room.

An idea for a screen may originate through contemplation of the most commonplace things seen in every-day life. For instance, I developed the color scheme for a very delightful one when idly admiring the flashing grace of darting goldfish in a bowl set atop a wrought iron standard. The framework of the screen I evolved was divided into panels and painted black, and the covering of wall paper in that singular copper-red eerily glowed behind the black division bars. Placed behind the wrought iron standard, it proved just the proper foil for the delicacy of the metal work.

In the bedroom, the utilitarian purpose of the

screen is only too apt to gain the ascendancy over its decorative capacity. In this event, it frequently degenerates into a drab, hastily conceived contraption of uninteresting silk muslin. But you may make your bedroom screen something that greets a slowly awakening consciousness with a blithe "good morning" and that justifies a light-hearted trust that the world is indeed a good place in which to dwell.

The screen boasting a deep blue background embellished with pastrons of black velvet, on which are applied bright motifs cut from cretonne used for hangings and upholstery, achieves a personality of its own, the while it shields the somnolent occupant of the room from chill drafts and insures his getting the maximum benefit of fresh air with no consequent ill effects.

By lining ecru scrim with brilliant silk, some lovely effects may be obtained with the outlay of very little money and a modicum of labor. An orange screen is a fortunate flash of color in a room of blue, particularly if the orange be deepened with touches of brown. A simple cover of scrim sprinkled with brown wool conventional flowers and lined with orange silk would solve many a bedroom problem, although one of printed linen in soft blue, primrose yellow and white, edged with peacock fringe would be equally gladsome.

Making a screen for the nursery is a blessed task, for who is more whole-heartedly appreciative of his surroundings than a baby, from the days of his first bath until he reaches the age when rollicking Mother Goose figures and fabled characters of Make-Believe-Land marching across the top of his screen, evoke crows of delight and transform awakenings into joyous adventures?

"Jack Be Nimble," the "Sunbonnet Babies," the "Old Woman Who Lived in a Shoe," with babies spilling helter-skelter from the decrepit article of footwear, ungainly fat white ducks decorously waddling along in solemn procession — any of these or an almost limitless number more, mounted on green burlap, make amusing and useful screens for the nursery.

The fire screen has the indubitable advantage of taking its place always before a beautiful background, yet, it too, may vary in the degree of its decorativeness. Russian crash may be used to good advantage in a number of these and some charming designs may be developed through embroidering them in darning stitch.

I recently saw one of these showing a couple of pine trees, the delicately outlined trunks and airy needle-cluster giving the refinement and lightness of a fine etching, where if treated solidly, the whole would have seemed heavy and clumsy.

Another shows billowy white clouds against a blue sky, many folded hills lightened with threads of ruddy and dull ochre with a blue-green strip of woodland against the horizon.

Some of the most strikingly novel fire-screens may be made of two large panes of window glass with sprays of brilliant autumn leaves — sumac, maple and oak — laid in a glowing tapestry between them. The gleam of the fire shining through brings out every jewel-like tint of the many-colored leaves, and makes a screen of uncommon interest.

And this recalls another means of utilizing autumn leaves for a screen for general use, which entails a minimum of labor and secures a beautiful result. The process is absurdly simple. Gather richly hued leaves in the autumn, press them out flat with an iron or weights, and dip each one in melted paraffin; then glue it to a covering of canvas on a simple screen, filling in all the little interstices with smaller leaves so that the whole presents an unbroken surface of autumnal brilliance.

When the leaves are all glued on, place the canvas under pressure and leave it there until the glue is dried. Then treat the other side similarly; shellac both surfaces; the thing is done and a unique screen of exceptional beauty is obtained.

But to return to the fire-screen, fine-looking ones may be made of soft toned silk, painted, stenciled or embroidered in harmonious colors and simply framed in a gilt or pale-finished wooden frame. The silk mellows the firelight streaming through it and brings out with exquisite clearness the several tints of the design.

Mount Japanese stencils in their native, warm brown tones, between two sheets, and enjoy the delightful effect obtained by the light shining through, enhancing the lace-like delicacy of the design and strengthening the silhouetted lines and figures.

Old samplers, prized for their associations as well as for their quaint characteristic charm or a bit of rich old lace of priceless value may be mounted between glass; or perhaps a square of exotic, Oriental embroidery with its intense, glowing colors and metallic glints of gold and silver.

The iridescent gorgeousness of the peacock may trail its splendor before the fire, the feathers laid under glass in shimmering beauty, and giving to a quiet apartment the needed touch of life and sparkle.

So the screen offers itself in a myriad different forms upon the altar of home decoration. It is their power to render festive the humblest dwelling and to shield uncompromising bits of ugliness from the passing glance with their disguising lovliness.

CHAPTER XII

DINING ROOMS

THE business of eating is rather a mundane occupation, in itself, but an interesting setting, augmented by charming table service — sparkling glassware and silver — aid it in becoming, if scarcely an aesthetic, at least an enjoyable employment.

The dining room is essentially a background, both for hostess and for guests of varying personalities. For this reason, simplicity and dignity must be its predominant characteristics. In no other room in the house, perhaps, does color play such an important role, that of introducing a decorative note into a room where the furnishings are usually restricted to those with a definite function to perform. The dining room, I firmly believe, should be a room of cheer. Wisdom in the creation of a proper setting will have a salutary effect upon the enjoyment of family meals and the success of dinner parties.

To point the moral of this, you need but consider the tremendous "drawing power" of the numerous fascinating little tea rooms, in whose interior decoration thought and care are manifested in a thousand different ways. But in them all, a certain

light daintiness is invariable. It is undoubtedly the charm of the surroundings in which the food is consumed that attracts, far more than the caloric value of the viands themselves.

So have your dining room light and airy, light both with actual sunshine and with that spurious radiance created by the use of proper colors. Its walls may vary in tint, of course, according to the scheme you have in mind for the entire room, but the plain wall is always a comfortably safe choice, and forms a most satisfactory background. Besides it leaves you free as the air in the selection of draperies and furniture.

For the covering of your floors, linoleum is a material whose advocates are continually growing in number. And with reason, for it combines practicability with beauty in a high degree. Europeans discovered long ago that linoleum of a soft, dark brown makes an excellent background for even the loveliest Oriental rugs.

It would be hard to find another material so effectively combining economy, sanitation, comfort, durability and beauty; economy because the very best costs less per yard than even a moderately priced carpet; sanitation because cleaning it is but the work of a minute; comfort because it is soft, quiet and resilient underfoot; durability because it outlasts even the more expensive car-

pets; beauty because of the charm and distinction of the many designs in which it is manufactured.

The color range is wide. Either plain or moire in brown, blue, green, tan, deep or pale grey and perhaps rose will do a great deal toward making your dining room inviting.

The painted floor, too, affords an admirable foil for small rugs, or border for a large one.

Too much stress cannot be laid upon the importance of lighting in the dining room. The light must be concentrated upon the table, and for this purpose, candles either with or without shades are excellent. Electric fixtures on the walls supply sufficient light for the remainder of the room.

And now a word concerning that diabolical fixture known as the center drop-light, which floods diners and table with an embarrassing glare. Sometimes it has an enormous, dazzlingly brilliant glass shade, or again one of fulled silk; but the objection is not so much to the shade as to the fact that it throws the light directly into the eyes of those at table.

No other radiance is comparable to the soft, mellow light of candles. Their kindly illumination is just sufficient to completely dispel gloom, yet dwell but fleetingly on such human imperfections as are sometimes distressingly apparent at meal times. The fairest woman cannot but prefer a soft light on such occasions, and in her preference she

shows great wisdom. Napery, silver and crystal blend more charmingly in the pleasant softness of candlelight.

Sometimes the use of shades seems advisable to carry out some well-planned scheme. Shielded with softly colored covers, the candles give a bright glow to the table, but far more entrancing is the witching charm of the flickering flame as it grows dimmer and dimmer, then leaps forth like a diminutive volcano emitting spurts of fire. The naked flame of a candle is its point of interest; so why hide its light under a bushel?

One thing to remember in the placing of candles on the dining table is to see that they are high enough so it is not necessary for all conversation to "go through fire," so to speak. You and I and everyone has sat at dinner tables where small candles, generally at the corners, have come just to the eye level of the guests, and speaking across the table, you have had to talk through flame.

The larger candelabra clustering the lights well up above the heads of the diners give the room an air of dignity and obviate the difficulties presented by single, low candlesticks. With two candelabra, each holding six or seven candlesticks, at either end of a long table, with some interesting low center decoration, the question of lighting will present no further difficulties.

The small dining room is necessarily a thing unto itself, for in its treatment, all preconceived ideas as to the "correct" equipment of an ordinary dining room must be laid aside, and the home decorator must start out with a mind unbiased by hectoring rules which apply only to the spacious apartment.

In the first place, when considering the floor, walls and ceiling, remember that pale, light tones and receding shades will give the room apparent size. In a lesser degree, neutral tones have the same effect. The wainscot wall which is so lovely in the large room, is unthinkable here, for it creates the general effect of a tiny, wooden box. Keep the floor free from any patterned covering, for patterns, too, seem to decrease the area of the room.

A perfectly plain paper on the wall or one with scarcely noticeable self-toned figure, and a plain, one-toned rug or carpet on the floor will make the most of every inch of space.

Another thing to avoid is sharp contrast in color between walls and floor, and between walls and hangings, even though such contrast is harmonious and would be quite permissible in a room of greater dimensions. There need be no monotony, however, even though aggressive colors and strident contrasts are taboo.

For instance, with walls of plain putty gray, window hangings of thin apricot silk would create a

pleasing contrast, yet one which would have no diminishing effect upon the size of the room. On the other hand, were hangings of a garish chintz or cretonne used, whole feet would apparently be sliced from its dimensions at one fell swoop.

Furniture for the dining room must be chosen with the same deliberation as is accorded the composition of its setting, else it may fill to overflowing all the space — both actual and that which has been so painstakingly created by an unobtrusive background. It goes without saying that there must be no more than is actually necessary, but the construction placed upon "necessary" may vary. Still, the dining table, chairs, and some sort of table or stand for serving absolutely cannot be dispensed with, and even the smallest apartment will hold these, and some considerably more.

The long refectory table which may be pushed against the wall when not in use is an excellent choice for the small room, and so also is the drop-leaf type which may be reduced in size between meals. The console has so thoroughly proved its efficiency that it is an accepted adjunct to the modern dining room, and a decidedly decorative one, at that.

The size of the room is again increased by placing on an inside wall consoles over which hang mirrors of harmonious shape, and the reflected light and

flashing glimpses of outdoors from the windows opposite are as effective in increasing its brightness as though there were other windows there.

The small dining room perhaps has to sacrifice a bit of the dignity that is a part of the larger apartment, just as the small person has difficulty in preserving a regal aspect, but it more than makes up for it in cheer, brightness and gaiety.

There are any number of instances to prove the point, for the world is far more plentifully supplied with dining rooms of meager proportions than with majestic dining halls.

One especially adorable one had a plain putty floor with a couple of those delightful oval braided rugs, in which there was a great deal of black, with gold, blue and a dash of rose. The walls were pale gold and the windows draped with yellow sunfast overdrapes with creamy net glass curtains. Gate-leg table and chairs were of natural mahogany, and there was a large brass candelabrum with orange candles on each of the two dainty consoles, over which were blue-and-gold framed mirrors.

Another was even more unconventional, yet quite as tastefully attractive. Here the table was one of those very convenient combinations that separate into three parts, the two rounded ends forming consoles against the wall for ordinary occasions, but part of the table when a full-size one



IN THE HENRY A. MORSS HOUSE AT MARBLEHEAD NECK IS A UNIQUE DINING ROOM DESIGNED BY JAMES PURDON. THE OVER-MANTEL SHOWS COLUMBUS' SHIP. THIS IS FRAMED ON EITHER SIDE BY DECORATIVE PANELS IN GOLD. THE WINDOWS ALSO HAVE SHIP MOTIFS, CARRIED OUT FURTHER IN THE FIRE SET. *Plate XXXIX*



THIS LONG DINING ROOM, WITH TILED FLOORING AND LEADED GLASS WINDOWS, SHOWS A BEAMED CEILING AND IS FINISHED IN SOFT GRAY PLASTER. ALL THE FURNISHINGS ARE GENUINE OLD-FASHIONED PIECES. *Plate XL*

FINISHED IN WHITE WOODWORK IS THIS COLONIAL DINING ROOM IN A REMODELED FARM HOUSE. THE STAIRCASE LEADS DIRECT INTO THE DINING ROOM WHERE AN OLD-FASHIONED GRANDFATHER'S CLOCK IS THE PROMINENT FEATURE. *Plate XLI*

was needed. This was painted bright robin's egg blue with a border of fine black lattice work through which twined roses and golden primroses. Chairs matched the table, and the bright consoles contrasted daintily with walls of warm gray. The dark gray floor was covered with a taupe gray carpet. At the windows fluttered curtains of soft rose silk.

As irretrievable as the laws of the Medes and Persians has been the canon that the dining table must occupy the center of the room. Yet there are any number of dining rooms where the logical place for the table is before a fireplace, or at one end of the room in front of a bower of sunny windows overlooking the garden. Or it may belong in both places, before the fire in winter and before the window in summer. By avoiding too rigid adherence to the conventions, it is possible to attain great individuality and charm.

But it is in the assembling and proper combinations of colors that the greatest opportunities for a successful dining room lie. It is important that they be tried in the candle-light as well as in the light of day with especial regard for their adaptability as a setting for the hostess. I shall never forget one most distressing dinner where my hostess, a glorious Titian beauty, had chosen mulberry for the dominant shade of her dining

room background. Aside from its inappropriateness to act as a foil for ruddy locks, the room itself was very lovely, but one quite lost sight of this fact in contemplation of the calamitous effect upon its owner.

I think there can be no color combination more exquisitely cool and refreshing than that of blue and gray. I should like to conjure up before your eyes a room with gray walls, simply paneled in delicate moldings of warm blue, the same color being repeated in ceiling and in curtains of taffeta, edged with fringe of a deep plum color. The furniture, painted a soft gray, is decorated in plum and blue with a tiny bit of gold, and tops of dining table and consoles are plum. The delicate tones achieve a reposeful dignity possible only through the use of keen color perception.

If the room be of moderately large proportions, a decorative wall paper, such as a reproduction of one of the old Colonial scenic papers may be used. For instance, with cream woodwork and wainscot, a paper showing quaint scenes in delicate blues and soft dull browns on a cream ground is particularly lovely and suggests the rest of the furnishings immediately. The windows may be curtained with simple white ruffled muslin, tied back with soft blue taffeta.

On the warm brown, painted floor, braided rugs are typically Colonial, as are Windsor chairs and

gateleg table in natural finish mahogany. Thus individuality may be achieved through the assembling of furniture in keeping with the background of the room.

An entirely different sort of setting is required for severe refectory table and chairs of walnut. Here walls painted pale mauve with moldings of green form an excellent foil for the warm, brown tones of the furniture. At the windows may be hung curtains of eighteenth century English block chintz showing much mauve, green and gold, bound with puffings of gold-color taffeta, and a mirror with antiqued green frame hung between them.

An old English dresser displaying on its quaint shelves a few pieces of silver and Copeland-Spode china in one of the colorful Chinese designs adds a delightful note of interest.

The acme of daintiness, but pleasantly livable, was a dining room with walls of cool buff, and windows curtained with brilliant jade green taffeta caught back to reveal inner curtains of thin apricot silk. The furniture was painted in buff with line decorations of green. It consisted of an oval table, chairs to match and a couple of consoles. On each console was a low bowl of hammered brass filled with deep purple violets.

Bird and flower patterns adorning the walls have a decorative value that can scarcely be over esti-

mated; yet there are methods of dealing with them which are more acceptable than others. For instance, there is the use of moldings dividing the walls into nicely proportioned panels into which the bold patterned paper is set. All the woodwork may be painted cream, including these moldings, framing paper of a bold pattern on a cream ground — the design fairly palpitant with gorgeous coloring, rich blues, vermilion and green. The blue or vermilion, whichever predominates, may be repeated in damask curtains. Simple furniture is most appropriate with such a highly decorative background — for the shell of the room itself is so beautiful that further elaboration would prove distracting.

In the dining room, so very much can be contributed by minor accessories — tableware, napery and silver, as well as those ornamental bits which grace the table between meals. So the choice of china is a detail which claims the same attention as does the selection of the rug or furniture. One great essential is that it be in keeping with its surroundings. By that is meant that it may be ever so lovely in design, shape and color, yet utterly out of harmony with the rest of the room. Elaborate gold bandings with embossed monograms, and majestic coats-of-arms belong in spacious, dignified rooms and are out of place in simple rooms.

Among the domestic china, there is none superior in texture, wearing capacity and decoration to Lenox ware. Then there are the Japanese porcelains with their always potent charm of quaint design and beautiful colorings. Sedji ware with its satiny glaze in cool, refreshing green is exceptionally beautiful for the more informal meals, as are the Oriental potteries in the other solid colors — primrose yellow, old-rose, dull blue and mauve.

A simple "open" pattern which is suitable for use in the average dining room is the "Howo" in blue and white or Canton in the well-known willow pattern.

But again and again we turn from modern designs to reproductions of old patterns. After all, there is nothing so remarkable in this, for the English pottery is splendidly durable, and the beautiful Wedgwood, Spode, Royal Worcester, Staffordshire and Chelsea with their quaint, bright tones, adorable garlands and birds and butterflies give a joyous note of color to spotless white napery and the mellow tones of polished wooden tables.

At present, there is a reversion to primitive peasant pottery, the "true expression of the art of a people." For breakfast and luncheon it is particularly suitable, for its strong, happy coloring and unstudied design lend an unaffected charm to the less formal meals.

These breakfast sets are legion. One in particular is attractive for a country home, and here the dinner set in which the design is also procurable, would be quite appropriate. It shows birds and conventional flowers in gay green, red, blue and yellow on a white ground, with a line of bright green at the outer edges.

Very smart indeed is a design in Wedgwood porcelain with a corrugated effect border and a small line of color at the edge. Inside this border is a wreath of gaily colored flowers, which also decorate the top of the tea cup of this set. The lower part of the cup and the saucer are ridged as is the plate. For formal use, an Italian Renaissance design is very beautiful, showing gilt stripes and panels with a pattern of small black leaves around the edges.

The Chinese influence may be carried even into the china for there is one design of Copeland-Spode with Chinese pagoda design and Chippendale border, in which the predominating color is a soft, greenish-yellow with pink and blue in small pleasing spots. This is especially suitable for those who are seeking china which is unusual and new. Another which exhibits individuality as well as beautiful quality is the Copenhagen ware. Its decorations, painted under the glaze, and then fired at a very high temperature, are very distinctive, and it is

procurable in many odd pieces such as hot-water jugs, individual plates, tea and breakfast sets and receptacles for holding flowers and fruit.

Combinations of amber and blue in goblets and champagne glasses of Venetian glass are very decorative on the table. The useful compote of glass is loveliest when its lines are simple and its coloring neutral, enhancing the beauty of the naturalistic artificial fruit, which sometimes very beautifully decorates a serving table.

In the selection of odd pieces for the dining room, it is possible to repeat in them a bright color found in draperies or elsewhere.

CHAPTER XIII

BUILT-IN FURNITURE

BUILT-IN furniture has become a permanent feature of the homes of today. It has passed the experimental stage and has become a decorative adjunct to some of the most perfectly appointed residences. It matters little whether the house be large or small, old or new, its beauty, comfort and convenience can be greatly augmented by the installation of built-in features.

If well-designed, this permanent furniture is undeniably beautiful, for it forms an architectural part of the room, and because it is designed in accordance with the rest of the woodwork, it has an architectural relation to it. Its being built-in gives a certain element of strength and dignity.

Its convenience cannot be gainsaid, for it keeps its place without protruding into the room and — this to the housewife is invaluable — no dust can collect behind it as it can behind pieces of movable furniture.

But perhaps its greatest advantage is its economy, both in space and expense involved in installation, for contrary to the belief of a great many people, it is not expensive, when one considers that after the original cost, there is no further outlay

involved. The including of certain pieces of furniture designed to agree with the house and built into place means an increase in value out of all proportion to its cost.

Then there is the consideration of its utilization of every foot of space, for built-in furniture saves space astonishingly, and the small room with built-in features often possesses an available area as great as that of the room of much larger dimensions.

Another frequent purpose of the use of built-in furniture is to screen obnoxious features, as well as lend interest to rooms monotonous in character.

By all means, have the architect incorporate into the plans such items as he judges will be compatible with the architectural treatment of the home, for their installation after the dwelling is actually built is far more costly than at the time of its construction.

The permanent features should be painted or stained to agree with the rest of the interior trim, such as doors, window frames, etc., for unless this is done, the principal object in building in furniture — that of making it seem a part of its surroundings — will be defeated.

In the entrance hall, the lower part of a built-in settle or window seat offers an excellent storage place for extra porch pillows, tennis and golf balls,

and like miscellany of the average household, while the seat itself may give an agreeable little flavor of informality to an otherwise precise apartment.

The nook formed by the angle of a stairway may be transmuted into a most delightful retreat by building in seats and comfortably cushioning them in some color forming a decorative contrast. What could be more charming than a Colonial hallway in white — woodwork and wall paneling — with such a built-in seat cushioned in deep blue and gold striped velour? Oftentimes this stairway angle seems the most appropriate place for the grand piano and unobtrusive "permanent furniture" obviates the possibility of a crowded appearance, while it provides adequate seating accommodations, and an excellent storage place for extra music.

The living room may be largely furnished with built-in features. With so much of the furniture forming a part of the shell of the room, sufficient space is left for comfortable armchairs and heavier pieces of furniture.

There are long, low bookcases to be built into spaces on either side of the chimney, or extending along one or two sides of the room. Too much cannot be said about the decorative value of books, sets of green, blue and black flecked with the decorative gold of lettering. They form a

darkly glowing background and contribute a domestic, livable appearance difficult to achieve in any other way. The convenience of bookshelves is unquestionable, whether they be enclosed with glass doors or left open.

Bookcases may be built into the partitions between rooms at an expense but slightly greater than the cost of the lath and plaster for the same space. As a matter of fact, partitions offer boundless opportunities for the display of ingenuity in incorporating built-in items. If properly designed, these inter-room openings contribute enormously to the attractiveness of your home and seemingly increase its size, for the two rooms they connect borrow space from each other. With paneled faces in harmony with the woodwork, they may conceal shelves for music, books or magazines.

The built-in desk fits cosily into an inter-room opening and forms a most convenient place for writing letters. No place in the room offers the isolation of the corner, with its consequent encouragement to concentration, and when the desk forms a part of the very room shell, there is one item of furniture conveniently placed — an item which frequently presents an awkward problem.

But it is around the fireplace that the built-in grouping attains the maximum of charm. Built-in settles, settees and inglenooks make a never-failing

appeal to the eye and the senses. Comfort is a necessary characteristic, for the bench or seat not of the right height or depth and without comfortable cushions is but an aggravation, an unfulfilled promise of repose and enjoyment.

Settles flanking the fireplace lend a delightful "old-timey" charm to the room, and accent the blithe hospitality of the open fire. In a large living room, settles flanking a fireplace and protruding into the room are well worth the space they occupy for the grateful sense of seclusion they give to the group about the glowing blaze.

Then there is the built-in bookcase and seat combination for the living room, the long seat before the window which frames vistas of snow-clad hills, the green and blue of joyous spring days, changeful studies in grays of scudding clouds and rain-swept avenues or the gorgeous mantling of crimson and warm brown when autumn flushes trees and foliage with color.

Most delightful of all architectural features — the window seat! Flanked with bookcases o'er-brimming with entertainment for many a leisure hour, it assumes new and added interest, and from a merely decorative standpoint, the beauty of the shifting, colorful scene framed in the window is augmented by the dark, rich tapestries of book bindings on either side.

Fancy a living room paneled in warm brown oak, with bookshelves along two parallel sides. Two settles form a nook before the wide hearth with its facing of red brick and oaken mantel. The floor is painted just a bit darker than the walls. Does not the brownness seem almost overpowering? But this is merely the background, for the settles are cushioned with the gayest, most irresponsible chintz, showing gorgeous birds preening plumage of vivid blues, greens and rose amid tawny fringed chrysanthemums and blossoms of myriad softly blended shades. Both backs and seats of the long settles are arrayed in this gay covering. The window seat, interrupting the bookcases at one end of the room, is covered in like manner, and ecru-silk under-curtains show beneath gay draperies and valance.

A compact wicker chair, combback Windsor and wing armchair, cretonne-upholstered, complete the furnishings, for with window-seat and settles, a sofa is unnecessary and far less than the usual quota of chairs for living room use is required.

One of the pedestals separating this living room from the entrance hall conceals a built-in desk, which, when open, shows a rose desk set, repeating this shade in the cretonne, while on the mantel are hammered brass candlesticks.

Built-in china cupboards have formed a characteristic feature of the dining room for generations,

but the corner cupboard, as we are familiar with it, is a development of New England, where it flourished during the days of the early colonies, and was developed by our Pilgrim forefathers in divers ways, with glass doors, carved moldings and other ornamental features.

With the present popularity of the Colonial style for modern houses, the corner cupboard comes in for a large share of attention. So typical are some of the designs that they accentuate the Colonial atmosphere of a home. Reproductions of these old designs may be utterly charming, for some of them are remarkably well executed, making them as nearly duplicates of the old-time items as is possible in view of the differences in craftsmanship of that time and of today.

The shell motif distinguishes many of the cupboards belonging to that period, and the broken-arch cornice, with the urn showing sides either straight or curved, is an almost universal device.

The cupboard may give a note of interest to a dark corner in a dining room, which would otherwise have been practically lost to use, or it may be used to take away the severe squareness of a room, but it must be so well proportioned that it contributes to the outlines of the room and conforms so closely to the general decorative scheme that it forms a charming part of a unified whole.



IN A HOUSE AT LITTLE BOAR'S HEAD IS A UNIQUE ARRANGEMENT FOR BUILT-IN BOOKCASES, WITH CLOSETS UNDERNEATH FOR THE HOLDING OF MAGAZINES. *Plate XLII*

IN THE HENRY A. MORSS HOUSE THE BUILT-IN SIDEBOARD WITH ITS GOLD PANELED DECORATIONS IS ILLUSTRATIVE OF SEA LIFE. WORKED INTO THE LEADED GLASS DOORS ARE STARFISH AND OTHER DENIZENS OF THE DEEP. *Plate XLIII*



THIS BUILT-IN DRESSING TABLE, PLANNED FOR SAVING SPACE, IS PAINTED WHITE, SHOWING AT THE BACK A PLATE GLASS MIRROR, WHILE AS A HEADING A FRIEZE OF ROSES HAS BEEN USED. *Plate XLIV*

If the room is small, the corner cupboard had best be introduced with caution, for it might have a tendency to make the room appear cramped. However, in a room of moderate size, where the ceilings are rather low, the effect will be good.

While the exterior of the cupboard should be painted the same as the woodwork, the interior may be just as gay as you desire. This is one of the most delightful advantages of the cupboard, the opportunity it offers for the introduction of a lovely dash of bright color as a background for quaint old china, or exquisite bits, too beautiful in form and tint to be concealed.

In the dining room of white woodwork, deep blue acts as a dignified foil for old-fashioned Lowestoft. An adorable little room with black woodwork and pale yellow walls has black painted cupboards in two opposite corners. The walls are divided into panels with narrow black moldings, and the interiors of the cupboards are a pure, radiant yellow against which china with a black and white striped border is most distinctive.

A piquant splash of color in a black and white dining room is introduced through painting the interiors of corner cupboards a gorgeous Chinese red. The china used against these varied backgrounds must be carefully chosen, but the results

are unusual and interesting enough to well repay considerable study.

Even in the drawing room, these cupboards may form a decorative adjunct. I recall one in particular with an exterior of creamy white and interior of dawn-like pink; a couple of exquisite Cloissoné vases in deep blue were more than passing fair against their softly beautiful background.

The built-in buffet and sideboard when well designed are frequently very attractive and convenient. They usually have long drawers for large pieces of table linen and smaller ones for smaller pieces and for silverware. One in particular appealed to me. It is distinctly of English origin, reminiscent in design of old English dressers, with two small glass enclosed cabinets on either side of open shelves with an arched top. The drawers beneath the countershelf are very convenient.

And within the realm of the built-ins is the dining alcove with all its possibilities for delightful intimacy. In the small home, it makes going without a dining room less of a hardship and in the large one, it forms a most convenient supplementary dining room where breakfasts and light lunches may be served.

No kitchen has lived up to its greatest possibilities for convenience unless it has built-in items,

cupboards, work tables and ironing board. The kitchen dresser provides a place for pots and pans, dishes and cooking utensils where they will be out of the way, and yet easily accessible when they are needed.

In the lower part, there may be compartments for flour and sugar bins, drawers subdivided for different utensils, and bread boards. Built-in cupboards in the kitchen give the room such a trim, ship-shape aspect, proclaiming that efficiency is the byword in this workshop.

A particularly usable combination is one in which a work table, with three compartments with adjustable shelves and three drawers, is flanked on either side with kitchen dressers, each with two adjustable shelves and one stationary shelf, as well as two breadboards. By placing the work table directly before a window, the golden sunshine flooding in through dainty curtains creates the most delightful spot where the housewife may work.

Another convenience, that must be used to be appreciated, is the built-in ironing board. All the labor entailed in lifting a heavy board from its place in a closet, painfully carrying it out for use and then replacing it, is obviated by this built-in convenience. The case in which the board fits occupies almost any small wall space. The door

opens, the board swings out on a strong, steady leg that may be adjusted to the height of the user, and after use, it is easily replaced in its case, safe from dust.

Then, ascending to the second story of the "built-in" house, the chambers may be partially furnished with permanent furniture. The dressing table fitting snugly into the wall makes possible the comforts of a toilet performed before a mirror when the size of the room might not otherwise permit such a luxury. It forms a most delightful addition to any bedroom, and the large mirror in the back with the two small swinging ones on either side make possible a view from any angle.

Supplemented with a built-in tray case on one side with plenty of trays for personal effects and compartments for hats, all enclosed behind a regular interior door, and with a hanging closet on the other side, containing a shoe rack and rod for hangers where coats and suits may be kept from dust, the room seems well furnished before a single item of movable furniture is purchased.

Among the necessities of the upper hallway is the linen case for towels, bed linen and other household necessities. One with trays having open ends is exceptionally convenient.

Finally, in the bathroom is the medicine cabinet within which may be kept medicines and toilet

articles, while the mirror in the front is invaluable for the man who shaves himself.

Oftentimes a built-in piece is evolved by some ingenious householder to fill some certain peculiar need of his own dwelling, or to utilize some bit of waste space. When well constructed, such individual additions to a house give it character.

CHAPTER XIV

BREAKFAST ROOMS

NOT so very long ago, the breakfast room was deemed a luxury to be found only in homes of the wealthy, but it has proven its right to exist even in homes of moderate cost, for its naïvely gay, intimate atmosphere makes for a cheerful commencement of the day. Informality is the keynote of the room, because breakfast has become an admittedly informal affair, the one meal that with proper care most closely approximates the ideal of gastronomic delight.

At the dinner hour, the formal dining room with paneled walls and subdued color scheme, illumined with the soft radiance of becomingly tinted lights makes an excellent background for the flash of jewels and plate, the gay banter and scintillant wit. But in the full glare of morning sunlight, its restrained tones seem chill and aloof.

How much more livable, then, does life become through the innovation of the friendly, gay little breakfast room, its atmosphere in key with the buoyant mood of opening day, challenging grouchiness, banishing "blues," and giving interest to the simplest fare.

So the tremendous responsibility devolving upon this room — upon its location, furnishings and decorations — merits profound thought. And there could be no pleasanter subject for cogitation, for its development is a joy if approached in a happy-go-lucky spirit. And that is the way it should be approached, for here one may let convention go by the side and indulge all the pet hobbies diligently suppressed throughout the rest of the house. Here you may be futuristic, impressionistic or Bolshevistic if you so desire, and in the assertion of your personality, you may evolve the most adorable little supplement to the comfort and morale of the entire family.

There is but one qualification for the breakfast room which remains constant and unchanging: it must have a place in the sun where it will receive full benefit of the morning rays, an ecstatic flood of sunlight that puts gloom to rout in a thrice.

Other than this requisite, there are no other hard and fast rules, either for furnishings, decoration or location. It agreeably fits into any available odd corner, perhaps it may be only an alcove adjoining living room or kitchen; or a sun-room converted into a breakfast room in a twinkling by setting up a gateleg or drop-leaf table.

Nowhere is there a more plentiful supply of sunshine than on the porch and by screening it in

summer and glassing it during the colder weather, you may have a very delightful little room. If it be at all possible, have the outlook on the garden, for this room should be a part, yet not a part, of the house. Let it share in the sights and sounds of the world outside as well.

Glass doors may lead the vision out among bowers of roses and arbored paths. In one case, long French doors curtained with fulled Georgette of twilight mauve opened on a bricked veranda separated only by the most exquisite wrought iron from the garden, its enticing paths winding through a labyrinthin maze of enchanting bloom. The breakfast room floor was of green glazed tile with a rug of mauve, green and blue. The walls were of plaster, tinted palest green with dark wood paneling. One unusual feature was the wainscot, which was of the stone of the exterior construction, rough hewn blocks set in white mortar. The upper sash of the casement windows was covered with mauve silk edged with violet satin, and the lower sash left uncurtained save for a loose drapery of violet satin at either side. Lighting fixtures of hammered silver had shades of translucent green.

Table, highboy and simple ladderback chairs were of the warm brown of raftered ceiling and woodwork, but the chairs had woven rush seats of green and mauve and on the table was a gorgeous

rectangle of Batiked silk — blue, mauve, green and gold on a mauve ground, with a jade glass dish in the center of the table. The room was like the continuation of the pleasantest dream imaginable.

Spacious windows, early sunlight and refreshing lightness in the decoration insure a jolly ensemble. If there be an entrancing view, there cannot be too much of it, and the room with glass on three sides is almost certain to be a cheerful spot, particularly when there is a profusion of flowers in window boxes. Particularly charming was a breakfast room in a Massachusetts home. The windows forming three sides were of clear plate glass, and the luxuriant bloom in the boxes seemed a part of the garden outside. Ceiling and woodwork were white lattice work over a blue ground and the scant curtains were white silk with a fine blue stripe. The floor was of blue and white tile and the furniture painted creamy white with blue and gold striped cushions and decorations of Dresden flowers. The green of ivy and varied hues of the flowers in pots and boxes provided bright patches of contrasting colors.

But if a lovely outlook must perforce be foresworn, as in the city apartment where windows overlook an uninteresting areaway, just as enchanting a little room may be secured through the

incorporation of vividness and joy in the interior decoration.

At the windows, the blurry garnet dahlias, and tawny chrysanthemums that bloom so luxuriantly on gay cottage chintzes are no mean substitute for outdoor bloom, particularly if the inner draperies are heavy enough to render the lack of a pleasant view unnoticeable. Blossoming plants, panels of lattice on which ivy may be trained and a merrily carolling bird, or perhaps two, encourage forgetfulness of a sad outlook and transform the room into a thing of joy.

For this is the room where caged birds are happiest. Here they may pour forth liquid streams of melody in the hope of awakening some answering echo in the depths of leafy arbors. Yet no bird could fret against imprisonment in such a delightfully ornamental cage as may be found in some of the shops.

Bird cages mount far above the commonplace when such master designers as Chippendale and Sheraton have expended their efforts upon them, and these products of their craft display, in their charming details, the skill and art that distinguish the furniture and decoration of eighteenth-century England.

The charmingly shaped cages form the loveliest of decorations. For instance, there is one like a



THIS BREAKFAST ROOM OVERLOOKS A FINE MOUNTAIN VIEW WHICH LEADS OFF INTO THE WATER BEYOND. THE COLOR SCHEME IS PEACOCK BLUE AS SHOWN IN TABLE AND STAND TOPPED WITH A BIRD OF BRIGHT PLUMAGE. *Plate XLV*



A CHARMING BREAKFAST ROOM, WITH A BRICK FLOOR LAID HERRING BONE FASHION, HAS RADIATORS SURROUNDING THREE SIDES. OPPOSITE THE TABLE HAS BEEN INSERTED A WALL FOUNTAIN, WHILE OVER THE RADIATORS HAVE BEEN SET QUANTITIES OF BLOSSOMING PLANTS.

Plate XLVI

bell of rainbow hues swinging from silken cords, while another sways from jade beads, the small dweller blithely swinging beneath a roof of carved teakwood.

Vivid pheasants, peacocks and parrots may flutter dazzling plumage on chintz curtains, with their colors perhaps repeated in the upholstery of chairs.

In a room of so many windows, curtaining becomes an important consideration. Happy results may be obtained through the use of two pairs of short, thin curtains, one for each sash, with side draperies of patterned material. In these latter, you may gratify the secret longing for splashes of barbaric color that may have lain dormant throughout the decoration of the rest of your home. Small patches of aggressive primaries may here be woven into effects of sparkling freshness when combined with a discreet proportion of sedate neutralities.

Curtaining possibilities by no means end with cretonne, for colored madras, awning cloth, terry cloth, printed linen or printed India cotton may all be used to achieve remarkably attractive results. The study of hangings alone is alluring, due to the wide range of fabrics and the variety in size, character and grouping of the windows.

But even though three sides of the room be given over to glass, there is certain to be at least one

expanse of wall space in the breakfast room, and in the majority there is more than this. Yellow, pale green, blue or white combined with other tones make the walls light and cheerful, whether they be painted, plastered or papered.

The dainty Chinese wall paper designs in light blues and light grays are excellent, and a soothingly pleasant room scheme may be worked up with one of these as a basis. Paint the woodwork a bit darker gray, and curtain the windows with gray and gold striped sunfast, with blue taffeta tiebacks. Add wicker furniture painted light blue and cushioned in gray glazed linen, and you have a room refreshingly cool on the most humid summer morning.

Another feature which adds immeasurably to the coolness of the room is a well-placed wall fountain where the crystalline tinkle of water falling into a marble basin creates the illusion of a murmurous brook in some woodland nook or bosky dell. Whether of elaborately sculptured marble or simple cement, the effect is charming, particularly when the cold white material is brightened with the living gold and flame of sinuously gliding fish, the deep green of water plants, and the tender tints of shells or myriad colored witch balls.

The fountain looks especially well in a room with walls of plaster, than which there could be no better

choice for the breakfast room. It may be tinted warm ivory, yellow, pale blue or green, and show a stenciled border.

These stenciled designs in black have a most decided decorative value, both for enhancing the beauty of the wall and for breaking the monotonous expanse. Silhouettes of youths and maidens dancing in carefree revelry form a delightful border. With this design on a blue-green background for a room setting, use iron garden furniture painted green and cushioned in putty color linen with green tassels. At the windows, yellow piping on blue taffeta curtains and yellow taffeta rosettes and tiebacks entice answering glints of sunshine from out-of-doors.

In the breakfast room, the conventional hardwood is entirely out of keeping and if already installed may be covered with the interesting Japanese rush mats or Chinese fiber rugs in the strong colors used for porch and country house purposes. This is one room where conventional and costly rugs must be eschewed.

Tile, brick and composition all make suitable floors. The infinite variety of patterns and colors in which tile is manufactured makes it possible to evolve enchanting effects through its use. Yellow is an especially adaptable color for the breakfast room, for it is presumably the color of sunshine.

Square tiles of saffron bordered in black form the floor and wainscot of one breakfast room. The plaster walls are a misty blue-gray. On chairs the same shade are saffron, deep blue and black striped linen cushions piped with a tiny streak of scarlet, and on the table and in yellow tile window boxes, scarlet geraniums riot amid satiny green foliage.

Red tile accented with black goes far toward making a piquantly attractive little room, and deep blue and white with flashes of vibrantly glowing orange here and there may form an effective background for walnut Windsor chairs and gateleg table, covered with an orange linen cloth hemstitched in blue. The windows may be effectively shaded with orange silk glass curtains beneath deep blue linen with a stenciled border of orange and black.

Nothing can bring the out-of-doors within more satisfactorily than the trellis clothed with trailing vines, particularly when this trellis is of delicate, hand wrought iron. A soft gray brick wall makes a good background for the delicacy of the metal work, and a floor of black and white tile in squares carries out the Italian spirit.

A room done in this manner had the trellis covering one side of the room, forming a hollow square against the wall. Beneath it was an Italian marble garden seat, and at the base of each side of the

trellis was a carved marble receptacle from which the ivy grew, twining its tendrils about the iron until it nearly screened it entirely. On either side of the trellis are wrought iron floor lamp standards with dull parchment shades enlivened with a border of brilliant reds and black. On the two other walls are interesting wall brackets of wrought iron overflowing with greenery.

The furniture, consisting of a refectory table, chairs and stool done in the Italian manner, are painted a yellow ivory with decorations in red and black. The entire room is unusually charming and out of the ordinary.

But the maximum of informality and unaffected gayety may be secured at little expense when the room is planned in accordance with no particular period, and when simplicity is the dominant note. Nowhere is this quality more apparent than in all things Colonial, and the breakfast room may have all the charm pertaining to a Colonial treatment, shorn of puritanical sedateness.

The wainscot and the walls above it may be painted white, and the white boarding of the ceiling broken by brown stained rafters. Smooth gray stones, laid in white bond, make an excellent floor, and the furniture though uncompromising in line is comfortable withal. In the two corner cupboards, place fine old china and gleaming

pewter, while a like display should be ranged across the broad mantel above the fireplace with its black iron fixtures.

Equally simple but utterly different is a room with walls of creamy white, and curtains of black and white checked gingham, with yellow organdy ruffles, beneath which are window boxes of black edged with a broad band of yellow. The floor is covered with a neutral gray-blue rug with a colorful stenciled border of green, gold and black, and the stout little set of peasant furniture is painted pale yellow with conventional decorations in green, gold and black.

The various types of painted furniture are especially suitable for the breakfast room, for they are so adaptable to a bright color scheme. The china also plays a most important part in the cheeriness of the room, for when the proper type is selected, it may do much to enliven the whole. For instance, consider Italian peasant ware, with figures of red, blue, yellow and green against a creamy ground. One of the equally gay English types would have a like effect.

Then the linen may furnish an added inducement to morning promptness, particularly if it be brightly colored. Linen of yellow hemstitched in green has a daffodil charm, and a rose color cloth with old blue and white china affords a pleasing

contrast. Natural color linens adorned with cross-stitch patterns are very fetching and easily made. Quaint flowers, figures and birds in blues, yellow, pink, green and purple are all effective.

Quite a lovely room may be developed from the suggestion of one of these vari-colored table covers. A cloth of lavender linen with a cross stitch design in green and gold in each corner immediately suggests what may be done to develop a room of which that cloth may form an integral part. Paint the walls a pale lavender with moldings of gold and curtain the windows with gold color silk caught back with violet rosettes. The plants in the window boxes will contribute green, and the rug may be lavender, and green fiber, while the painted furniture of cream color may be decorated in lavenaer.

The chief charm of the breakfast room is that it allows you to express your own individuality in its furnishing and decoration with a freedom scarcely possible through the rest of the house. The measure of your success is gauged by the amount of cheer it brings to the early morning hours.

CHAPTER XV

VALUE OF GLASS DOORS

I WONDER if we realize how large a part glass plays in the decoration of our homes. Pause a moment and consider. There are mirrors with their almost magical power of apparently increasing the area of a room, be it large or small. There are the windows admitting a flood of sunshine and excluding chilling breezes. But the utilization of glass which most effectively combines beauty and utility is its employment in doors, for these are unquestionably decorative, and their practicability cannot be disputed after they have once been substituted for their solid counterparts, for the light and effect of space they add are well worth the expense incurred in their installation.

The prime purpose of the interior glass door is to insure privacy between two rooms, and at the same time to permit the passage of light, thus creating an illusion of enlarged area and spacious dimensions in the rooms so connected.

In the small house, glass doors are especially invaluable for they create vistas of quite imposing length and obviate the dire possibility of a cramped appearance in any room in which they are used.

Many criticisms have been made of the lack of privacy existing in our type of American home in which hall, living room, drawing room, dining room and library are grouped by a series of wide arches into what, at first glance, seem to be divisions of one large room. But when these separate apartments are entered through glass doors, the feeling of breadth and spaciousness is preserved and yet a large degree of isolation is obtained.

These doors may be curtained or not as one prefers. Hung with some sheer material, they may serve as a partial screen, or draped with a heavier fabric, they may effectually hide the interior of one room from the other. Chintz or cretonne forms excellent overcurtains, and may be drawn over sheer glass draperies when greater privacy is desired.

With a panel at the bottom, these doors can very well be used for the front entrance, while no other type could be more appropriate than these, giving on a bricked terrace or garden.

Between the entrance hall and living room, the glass door insures adequate light for the one and privacy for the other. Many an old house has been transformed by the substitution of hinged glass doors for the old-fashioned sliding panel doors, from whose openings cold winds blew in gusty drafts throughout the winter.

I once spent a summer in a home similarly transformed through the introduction of these glass doors or French windows, whichever title you prefer. The double entrance doors were of heavy oak, admitting but little light through the small panes of glass in their upper sections. Within, the central hall gave on either side 20 rooms almost identical. The openings were large, and the general effect was of one large room, although sliding doors might be closed to give greater privacy to either.

A single glass door was substituted for the double wooden ones, and on either side of it were glass sidelights, reminiscent of Colonial entrances. This permitted a saving brightness to permeate every corner of the hallway. Then the sliding doors were removed and the huge openings on either side filled with double French doors, curtained with soft white silk. The entrance was draped in like manner. Then woodwork and muntins of the doors were all painted white, the central staircase received a coat of white paint with the walnut rail left as it was originally, and the white painted floor was partially covered with a couple of oval braided rugs in green, white, black and gold.

The metamorphosis wrought in that hallway was startling. From a dark room that was at best uninteresting, it was transformed into an apartment of the most inviting daintiness.



THIS ROOM IS EMPIRE RATHER THAN ANY OTHER PERIOD. THE ROMAN CHAIRS AND SETTLE FROM THE SCALA PALACE ON THE CORSO, WERE MADE PREVIOUS TO THE EMPIRE PERIOD. THE MIRROR AND PIER TABLES CAME FROM NAPLES. *Plate XLVII*

FRENCH DOORS LEAD INTO THE SUN ROOM WHERE FERNS PARTIALLY HIDE THE RADIATOR. A FIREPLACE DRAWS ONE IN ON A DARK CHEERLESS AFTERNOON WHEN A FIRE BLAZES BRIGHTLY ON THE HEARTH. *Plate XLVIII*



THIS CHARMING GLASS DOOR WITH FLOWER DECORATIONS LEADS INTO THE DINING ROOM, THUS LETTING PLENTY OF LIGHT AND SUNSHINE INTO THE MOST IMPORTANT ROOM IN THE HOUSE. *Plate XLIX*

What the doors did for the hall, they also performed for the two rooms flanking it. There, too, the woodwork and doors were painted white, but the drawing room on the right was dignified and coolly aloof in old blue and white, while the jovial living room on the left was companionably inviting in rose, green and gray. Each room was permitted to retain its individual atmosphere through the privacy insured by the use of French windows. Yet when they were thrown open, there was the same generous sweep of space for dancing and merrymaking.

One house done in a formal Italian manner utilizes this type of window throughout. The entrance is a combination of glass and wrought iron, with an arched top that lends a quaint, old-world touch to the front facade. The windows are all of the long French type, giving on tiny, wrought iron balconies, or furnishing access to the bricked terrace and garden. A maximum of light is thus secured for the interior, and an unusually pleasing appearance for the exterior.

There is a gracious informality about the many-paned glass doors connecting living or drawing room with a pleasant veranda. When thrown open, they admit cooling breezes to sweep through the apartment, and even when shut, the vistas disclosed extending to a far horizon, add charm to the room.

They may even entirely supplant windows when both sides of a corner room face on a veranda, and the most exquisitely harmonious effects are possible through their appropriate curtaining. In one room where glass doors were so used, they added immeasurably to the dainty charm of the apartment. The woodwork was an oyster white and the walls hung with an imported rose-mauve paper. The rug was mauve velour with a deeper border and the furniture rose brocade-upholstered ivory of the Directoire type. Two pairs of French doors with white muntins intersecting the many panes of glass were curtained with pale mauve silk, softly fulled and held taut at top and bottom.

During the summer, these were thrown open and gave on a delightful porch with pine-clad hills rolling off toward the western horizon and during the winter, the sparkling whiteness of those hills covered with snow formed a wonderful view. Similar doors on the other side of the house also opened on a porch which overlooked an azure lake at the foot of a grassy slope.

Yet another room in this house utilized uncurtained French doors, and it was this feature that was the potent factor in the creation of the coziest little spot imaginable for afternoon tea. At the end of the central hall, extending from the entrance directly through to the rear of the house, there

were French doors leading out to a rear veranda. At the foot of the hill beyond was the loveliest of lakes overhung with firs and pine trees.

The stairway formed an alcove before the doors, allowing just enough room for a tea table and three or four chairs. Every afternoon through the long winter, tea was served in this charming recess, in the glow of the sun setting on the other side of the lake and coloring snow and blue-white ice with its rosy tinge, while against the ruddy background were silhouetted the figures of skaters skimming over the glass-like surface.

Another uncurtained pair of French doors separate a sun parlor from the adjacent dining room. The glass door is by all means the pleasantest means of egress from the interior of a home to one of these half-outdoor rooms, for they are too refreshingly beautiful to be entirely excluded from view. With the use of transparent doors, a part of their charm is contributed to the more sedate inner apartment.

When it is desirable to expose the greater part of one side of a room to the sunlight, a grouping of four glass doors is most effective. If these lead to an enclosed garden, they create the impression that the living room is intimately related to the garden.

Many times the introduction of glass doors into an old-fashioned, low-ceilinged room will help to

give perspective and scale, and create the impression of space.

Another interesting use is to form a screen for an alcove. Many times a tiny nook may be transformed into a delightfully private little sitting-room through separating it from the larger apartment by glass doors.

Quite as useful as the French window, though in a different way, is its near relation, the mirror door. These doors now form a part of almost every home. To have one of them in your bedroom is a convenience you cannot fully appreciate until you have used one. It permits a full length view that is particularly helpful at dress-making time, is as convenient as a cheval glass and is never in the way.

It may form the inside of a closet door, with the other side paneled the same as the woodwork of the room. A unique mirror door balances French windows in one bedroom. The mirror is cut into small squares of plate glass harmonizing with the many panes of the windows opposite. It separates this chamber from the adjacent one, and the reverse side is treated with a French painting on parchment in harmony with the decorative scheme.

The mirror door may also be employed in the down-stairs cloak room, but its major purpose is one of utility, and it fits most suitably into the upper rooms.

The French window, however, is adaptable to any part of the home. So let there be light in your home, and let much of it enter through glass doors and French windows, for they form a decorative medium as well as a practical one.

CHAPTER XVI

SUN ROOMS

THE solarium is potentially the most striking and individualistic room in the house. This is where gaily decorated furniture, cretonnes of varied designs and jubilant coloring and unusual floor coverings blend into a pleasuresome harmony. Here we deftly merge the aesthetic joys of the out-of-doors with the sheltered comfort of the family roof tree.

The gay sunroom irresistibly attracts all who come within the radius of its influence. Its cushioned lounging chairs invite relaxation; the presence of a tea-cart suggests four-o'clock refreshment, and between the dark and the daylight, its gay colors misted over with the soft shadows of eventide are conducive to peaceful soliloquy during the pause in the day's occupations.

Color, a dominant factor in the decoration of any room, is especially powerful here. Flowers in boxes along the windows, hangings, cushions on chairs, furniture and accessories all present a wealth of opportunities for the introduction of gladdening notes of color.

Pots of vivid bloom about the borders, finny habitants of the aquarium darting flashes of ver-

milion and gold, an imprisoned songster, with plumage of equal brilliance, strike high notes in the color scale. These are echoed in chintzes and cretonnes showing splashes of daring shades subtly combined with contrasting primaries or piquantly enhanced with discriminating touches of black. Furniture may be bright blue, soft rose, yellow, green or perhaps even a lively Chinese red. There is no excuse for lack of color in the sun parlor, though a certain degree of discernment is required in attaining satisfying effects.

Possibilities in the selection of hangings and furnishings are so many and varied that the problem of making a definite selection fills the amateur decorator with agonies of indecision. The least distressing procedure is to plan the room on paper in all its details, plan it at home in peace and quiet, and steadfastly adhere to the homemade blue print, turning a deaf ear to the wily blandishments of too persuasive salesmen.

The blackground for the solarium is partially determined by the architecture of the house. When the sunroom is a projection from the main structure with windows on three sides, one wall may be of the same material as the exterior, whether this be stone, brick, cement, painted siding, stained or weathered shingles. However, if the room be recessed, rough plaster, perhaps with a wainscot

of weathered or painted wood forms a suggestive treatment, while a gardenesque lattice is reminiscent of a lovely, old-fashioned bed of posies.

A neutral, retiring background of soft gray, brown, pale blue, green, oyster or creamy white is advisable, that the blaze of sunlight may not prove too garish on fabrics and accessories of resplendent hues. Emphasizing the outdoor feeling, patches of green should be scattered here and there with a spendthrift hand, the light, imaginative green of foam-flecked waves and the golden green of young leaves in the sun.

For the floor, there are brick, tile and composition, all highly suitable, and all serving to differentiate this room from the others of the house.

With the treatment of the background decided upon, attention may be turned to the consideration of hangings and furnishings. Certainly no Theseus ever wandered through a more labyrinthin maze than does the seeker for new and original cretonnes and chintzes, an agreeable and fascinating search but a mystifying one, withal. In the many lovely offerings, there is abundant material for creating delightful and individual effects in both curtains and upholstery. Some of the patterns seem foreordained for service in the solarium.

Quaint blue-and-white prints depicting rural scenes and divers agricultural enterprises suggest

at once a room of sophisticated rusticity. Windsor chairs painted dark blue with cushions and pads of the print, and fluttering blue and white curtains at the windows, carry out the theme, while an adorable Wedgewood china-cow cream pitcher on tea table, painted rooster doorstop and squat tobbies in demure procession across the mantelpiece are adequate points of emphasis.

The lover of the unusual finds a veritable treasure-trove in a chintz of invisible green and white check upon which disport engaging red, tan or black animals—elephants, camels, mountain burros and bears mingling fraternally with barnyard beasts. Here and there, a stiffly starched little pine tree or conventionalized flowerlet suggests the beauties of nature to the highly imaginative.

This fabric is full of suggestions for an original sun parlor development. For instance, there might be walls of creamy tan and a grass rug in natural color, with green and white ruffled chintz curtains at the windows. Use bleached, dull-finished wicker furniture upholstered in the gay chintz, and on the day bed and sofa, if there be room for both of these pieces, carelessly dispose two or three cushions of red sateen, which create a stunning effect against this background. There may be a number more of these cushions in chairs about the room. Window boxes painted in black and white stripes with

dark-red zinnias complete a solarium that will make you count the sunny hours with joy.

Then there is the pansy motif which seems particularly applicable. Rich blues and blackish-purples, sunny velvety yellows merging into soft pinks — the whole gamut of vivid coloring run against a soft tan background. Chintz flowering in this wise forms a valance and side draperies at casement windows, below which heart's-ease mingles with yellow nasturtiums in black boxes between lattices swiftly covered with luxuriant moonflower vines. Comfortable wicker chairs interspersed with a few of the Windsor type, painted apple green, have pads of the rich-hued fabric, and a couch hammock at one side of the room is covered and flounced with it. The floor is of gray tapestry brick with a dull violet grass rug, bordered in a green Greek key design.

A Japanese sunroom boasts as its nucleus a complete toy garden with lake and water plants, dwarf pines, cedars and maples, tiny stone lanterns and pigmy pagodas. This forms a continuous border in boxes along the three outer sides of the room. The windows are curtained with an oriental cretonne showing kimonoed ladies strolling by tiny, meandering streams 'neath purple clusters of wisteria dropping against a mauve background. Iron garden furniture painted black is made comfortable

with cretonne-covered cushions, and a few pieces of wicker, likewise, are cushioned in dark red, jade green and gold satin respectively.

There is really no limit to the possibilities of chintz and cretonne in the solarium, for they contribute immeasurably to the indoor sunniness. However, the curtains for this room are necessarily scanty, for, after all, the sun's the thing. With its saving rays excluded, the room's title would prove a decided misnomer. Chintz may form an exceedingly decorative valance along the top of casement windows with draperies at either side, and at the same time allow an unobstructed view, for the windows are decorative in themselves.

The pale glory of the winter sun needs no tempering, but in the summer at certain hours of the day, protection against heat and glare is indispensible. This is where roller shades are useful, for they may be pushed up out of the way when not required. These frequently combine beauty with practicability by utilizing English glazed chintz, the colors taking on an added luminosity when viewed against the light.

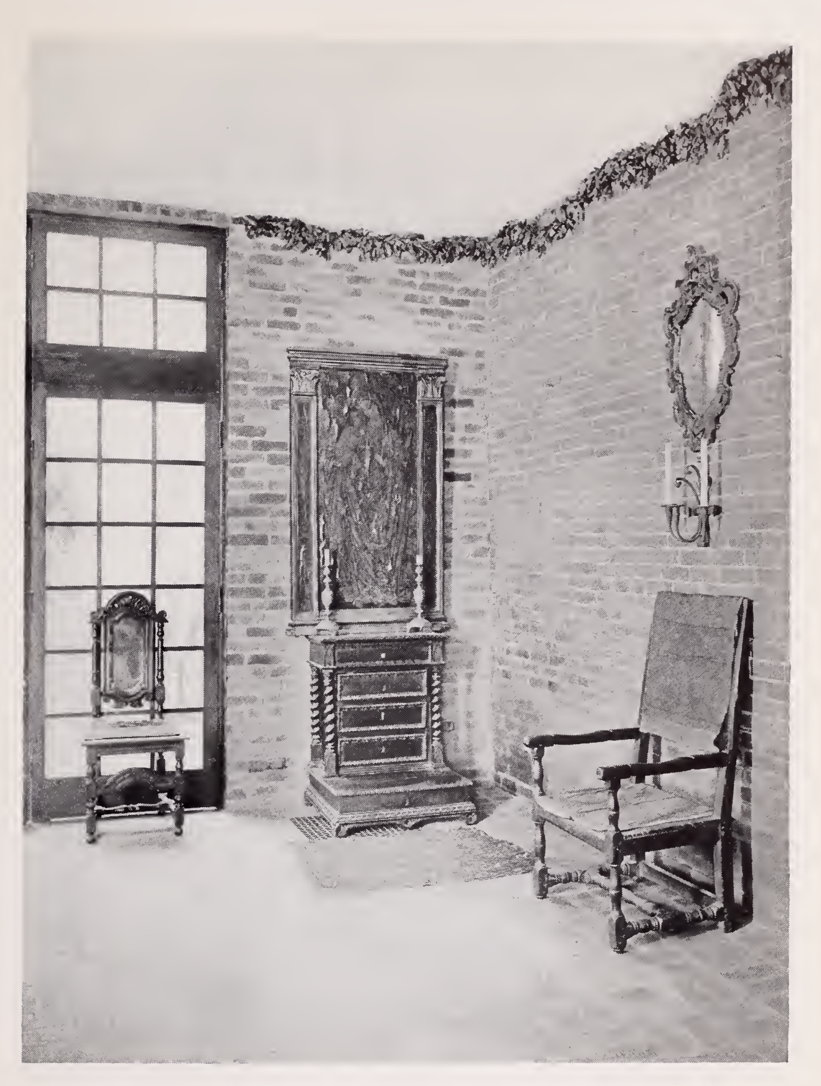
Austrian cloth or sunfast, shades the windows most attractively. The latter is obtainable in cool gray-greens and green-blues which are especially delightful with the sun behind them. English casement cloth is an ideal curtaining material, for

it permits just sufficient light to filter through to soften the glare and yet not perceptibly darken the room.

Awning cloth with its bold stripes is effective, employed throughout in cushions and draperies, but it is so opaque that the greatest satisfaction may be obtained through its use in roller shades lowered about fifteen inches or valance depth over semi-transparent glass curtains

Wicker, reed and painted wooden furniture, severally or collectively, furnish the solarium in a fitting manner. The prime essential is comfort, for a livable room must insure physical ease. Not that attractiveness may be disregarded, but natural instincts are certain to look after that element even at the expense of comfort. However, nicety of proportion is a common factor of both, so material satisfaction and aesthetic enjoyment may be happily allied.

Willow and wicker have a light, summery quality that recommends their use in the solarium particularly. They form an excellent foil for bright cushions and pads, their flexibility and open texture render possible unique and pleasing forms that in a heavier material would be crude and awkward, and they may be painted to conform to any color scheme. This accommodating characteristic is certain to make them popular.



A CORNER WHICH LEADS INTO THE VISTA WHERE PLANTS ARE THE DECORATIVE MOTIF. THE BRICK WALL AND VINE MOTIF USED AS A FRIEZE IS UNUSUAL, AS ARE THE PIECES OF FURNITURE UTILIZED FOR ITS SETTING. *Plate L*



THE RAFFIA FURNITURE IN THIS SUN PARLOR IS COVERED AND CUSHIONED WITH BRIGHT TONED CHINTZES. THIS ROOM FACES THE OCEAN AND AN EXTENDED VIEW.
Plate LI

A delightful solarium might be furnished in black wicker upholstered in startling cretonne whereon dull-red and black peacocks strut beneath branches of gold ochre blossoms hung against a background of creamy tan. The grass rug for this room is woven in great blocks of dark-red and cream, and red zinnias darkly glow in black and red wicker window boxes.

Wicker in its natural shade forms a sedate contrast with cushions of Chinese red, jade green or brilliant orange. Hour-glass chairs with their thronelike backs are satisfying to the last degree when one claims a cushion of gold, another old-blue and others green, black and henna.

For these scattered spots of jewel-like color a neutral background is required, perhaps walls and floor of pale, washed-out tan, and rug of woven black and green. A red lacquered tea-cart may take its place more or less unobtrusively in a corner until occasion for its use, when it may be resplendently wheeled forth laden with china, some plain, some Chinese red lined with white, some black, some red, gold and dark blue.

Orange and yellow, the colors of sunshine, create cheer in the solarium, and combine with other shades to create a room that is truly a wholesome and delectable spot. Wicker furniture, painted a bright orange, upholstered in gray glazed linen, is

attractive in a room having walls of cool gray and rug of gray and black check. Gray linen bordered with an orange stenciled design may drape the windows, and a couple of tiny orange trees show their golden fruit at either end of a long orange and black striped window box gay with orange calendulas.

Or the wicker might be upholstered in navy-grounded cretonne with great splashes of bright blue, green and mauve, the windows shaded with blue and white striped awnings, floor covered with an oval dull blue rug, and deep blue boxes along the sides, filled with marigolds.

Flame-colored wicker is gorgeous against a background of cool grays; black-and-white creates stunning effects in combination with Chinese red; orange and blue are always good together; from brown and gold may be evolved a sunlight and earth effect that is charming; and a green and ivory development is spring incarnate.

A room with neutral pale gray walls may have a rug of vari-colored dashing stripes—rose, gold, black and old blue. With this, use willow furniture lacquered in gold and coral, rubbed to a dull finish and cushioned with chintz showing coral-pink and soft blue tawny chrysanthemums and gold dragons on a black ground. Old blue sunfast at the windows may be tied back with coral rosettes, and

a black luster bowl of cosmos on the small wicker table completes a room of vivid charm.

A final advantage of willow and reed is the fact that it is possible to obtain in them everything from an inviting settle to a fernery with swinging bird cage above it. Also, it harmonizes excellently with other types of furniture,

Even the lamp may be of wicker. One delightful sunparlor utilized a comfortable hourglass wicker set of furniture in dull sage green, decorated with black and occasional glints of gold, and upholstered in green and gold striped velour. Plant stand, table, armchairs and sofa all formed related parts of a satisfying whole, to which the lamp with gold-lined wicker shade and green standard formed a completing touch.

No matter how comfortable the individual pieces may be, an added degree of comfort is secured through the use of cushions of varied hues, sizes and shapes to tuck into nooks and crannies. Pillows and cushions may introduce inspiriting bits of pure color here and there about the room that will bring "all gladness and glory to wandering eyes." With ivory furniture, they are particularly appropriate, for they warm it with their joyous colors.

Consider a room with windows on three sides, an ivory tinted lattice covering the one wall, and a blue and white tile floor. This forms a coolly

aloof background for the brightness introduced in cushions on chaise longue and chairs. Dull rose, mauve and pale yellow blossoms peer through gray-green foliage against the bright blue ground of a cretonne forming a long pillow, tasseled at either end with silky gold. Persuasive little round ones of gold and mauve silk respectively, snugly fill in angular corners. A fantastic octagonal pillow of jade green lends an oriental aspect which is supplemented by a bolster shaped affair depicting a Japanese landscape of weird, shadowy black bridges and pagodas against a strange henna background.

These cushions may also enliven a room with painted furniture, though this type is generally sufficiently gay of itself. The simplicity and the bright, even crude, colors in which the informal designs are obtainable make a jolly sunroom, and one of limitless variety

Select furniture painted deep blue, almost a navy, and combine it with cushions of ruffled English chintz, predominantly blue; use braided rugs of blue and black and white, pillows of blue, green and yellow on the long settle and plant purplish-blue and yellow pansies in blue pots; you will have a solarium as hopeful as its predominant hue.

But painted furniture is a subject worthy of

separate consideration, for a thorough understanding of its possibilities requires detailed study.

Flowers and plants in the sunroom are almost an essential, for along with their color and beauty, they have that subtle, intangible quality, the mystery of life. Then, too, they link the interior of the house with the out-of-doors, and render the solarium a satisfactory as well as a legitimate successor to the garden.

Among the permanent inhabitants, if there is abundant room, large ornamental ferns are ideal, trailing delicate fronds from hanging baskets. Coral or rose geraniums mingle with them in friendly fashion. Oxalis enjoys life in the window boxes along the sides of the room, and proves its gratitude for a modicum of care with abundant green foliage and dainty showers of pink, white or yellow blossoms.

Morning glories trailing over a window make morning a glorious thing indeed; nasturtiums clamber ambitiously over the very highest window and completely cloak a trellis in a blithe abandonment of gay blossoms. Scarlet boxes of blackish-purple pansies, blue pottery urns filled with ragged robins, orange calendulas in black boxes and dark-red zinnias or coxcomb in black and white striped containers are all decidedly ornamental adjuncts.

Tiny orange trees, dwarf peppers, clustering scarlet berries amid green foliage, stately palms and the ubiquitous rubber tree are much at home here. Garden hydrangeas shading from mauve to pink create a delicate bower of bloom, relieved by masses of palms and ferns.

To insure the health of these plants, an even temperature must be preserved during the winter months. If this room be included in the heating plant of the house proper, this is a simple matter.

A fireplace proves a delightful feature of the sun-room. In the summer, it may be banked with cool greenery and bright blossoms, but during the winter months the cheerful crackle of blazing logs is a heart-warming sound, and the grateful glow emanating from the fire satisfactorily augments the heat from uninteresting radiator coils.

The hearth may form a part of the brick house wall with a floor of the same brick covered with a rough pile rug of soft gray. At the windows cretonne in blues and grays on a cream ground forms side draperies and valance. The long willow sofa before the fireplace is painted bright blue and upholstered in cretonne, with a few pillows of gold-color silk. Blue wicker chairs with cretonne cushions are mingled with others of ivory willow upholstered in deep blue cotton rep with a tiny fringe of gold silk. On the ivory willow desk at one

side of the fireplace, a desk set of old blue and hammered brass is invitingly arrayed.

On chilly winter mornings, the ruddy firelight casts its flickering glow about the room and arouses answering sparks from urns of hammered brass containing luxuriant ferns.

CHAPTER XVII

CORNERS

EVERY room must have its corners. Whether they be pleasurable assets or otherwise depends upon their treatment. Yet in every corner there lie dormant delightful possibilities which may be aroused with the exercise of a degree of ingenuity and resourcefulness

Empty corners have in themselves much restful architectural grace. In the crowded living room, they form a retreat from the furniture naturally grouped about the hearth; the book and paper laden table with its quota of chairs. The play of sunlight is invariably interesting in a corner, and shadows thrown by artificial light are even more elusively charming. Many a room may well be proud of its empty corners which give it added depth and richness.

So do not feel it necessary to furnish such an angle merely to relieve an aching void; unless you have just the fitting piece for that particular spot. let it go undecorated.

There are two fundamental ways in which corners may be filled; one is through architectural treatment; the other through the use of movable furniture.

The former admits of a number of interesting possibilities both in the treatment of the wall itself and in the disposition of built-in architectural furniture. In a room of ample proportions, two flat pilasters set into the wall at each corner are unusual and exceedingly decorative. In order to conform with the interior trim, they should be painted the color of the woodwork, with a deeper tone rubbed into the grooves, or if the woodwork is to be antiqued, the pilasters may show two or more colors closely keyed.

Mirrors let into adjacent walls of a corner reflect light and seemingly increase the size of the room. By their use, many dark corners are enlivened and the available area miraculously enlarged. There may be restfulness in shadows, but undoubtedly, there are many occasions when a mirror corner saves a room from being drab and uninteresting. In a long, dark hall, their reflected light is oftentimes a boon.

A satisfying means of filling in an empty space is through the use of the corner cupboard, one of the happiest survivals of Colonial traditions. Though china closets have been ruthlessly condemned time and again, the corner cupboard has remained a constant element of the dining room by reason of its general excellence. Then, through its repetition of the architectural features of the

fireplace, the feeling of structural harmony is emphasized.

When the corner cupboard is not a permanent feature of the room, it may readily be added as a movable piece, but remember that it must conform with the interior trim and bear a definite relation not to the furniture but to the architectural lines of the room. The cupboards are usually used in pairs to secure balance

It is possible to purchase delightful corner cupboards just a bit above the height of a table, with a circular front and short legs. These may either be made to match the furniture or be painted some contrasting color, lined and decorated. In a creamy white dining room, with walnut furniture, the cupboards might be white with lines of gold, decorated with prim, old-fashioned nosegays in bright colors, rose and blue predominating.

If desired, the design on the front doors might represent a Grecian urn of dull gold, or a conventionalized figure in pale green, matching the soft green curtains at the windows. A black and yellow room could be well worked out, using for curtains and on gold painted chairs, chintz predominantly black with a bright blue and gold all-over pattern. The furniture is well set off by a rug of midnight blue. In this setting, the corner cupboards would be black, lined with gold and

with a front panel of gold carrying a design of a flat dish of vari-colored fruit. On top of each, place a shallow bowl of hammered brass, containing fruits.

The same scheme may be carried out in black and silver, with shades of rose and mulberry introduced in hangings and decorations of the cupboards. Here, pewter is exceedingly decorative placed atop the cupboards.

Tables may also be used in the corners, but there is something distinctly awkward in the appearance of the legs against a triangular shadow. The little three-cornered tables with drop leaf in front obviate this difficulty to a certain degree, but at best, they form an inadequate substitute for the cupboard.

For use in hall or dining room, there are wrought iron quarter-circle corner tables, with marbleized top. The delicacy of wrought iron silhouetted against a pale background is invariably appealing. The metal may be worked out in antiqued gold and colors, and there is an exquisite refinement in realistic blossoms conceived in pale pinks, blues and dull green.

The corner eagerly offers itself as a suitable place for a desk. It may be placed either with the chair facing the wall, protecting the easily distracted from any danger of allowing their thoughts to

wander, or with the chair so placed that the writer may view the room, and thus gain inspiration from the happenings there.

The living room corner may form a comfortable nook where a degree of seclusion is possible, without utterly removing oneself from the family circle. Wing armchair, an adjacent window, bookstand and smoking table — the group extends a welcome the moment the room is entered. The corner boasting a window is already partially furnished for it is a source of infinite variety and attraction,

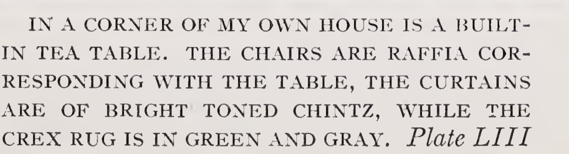
Such a corner forms a deliciously inviting spot for afternoon tea. A wide window curtained in a gay, all over pattern of chintz, tiny blue wicker table laid enticingly with tea service for two, a couple of comfortable wicker chairs, and you have a retreat that makes you glad to hurry home from an afternoon of shopping, or a brisk walk through autumn woods.

Bookshelves may attractively fill a corner of the library or living room. If the case be made four feet six inches in height, the top affords a convenient shelf for a bowl of flowers, or an interesting bit of pottery. Then, with an easy chair and shaded lamp, a reading corner has been evolved in a trice.

And it is for reading, that your room corners are indispensible, for their very location sets them apart as an appropriate place for thought and



THIS IS A FASCINATING CORNER WITH IVY CURLING UP OVER THE POLES WHERE THE DRAPERIES ARE HUNG, THE SLIP COVERED CHAIR AT ONE SIDE OF THE TABLE, AND BOOKS A-PLENTY AT HAND. *Plate LII*



IN A CORNER OF MY OWN HOUSE IS A BUILT-IN TEA TABLE. THE CHAIRS ARE RAFFIA CORRESPONDING WITH THE TABLE, THE CURTAINS ARE OF BRIGHT TONED CHINTZ, WHILE THE CREX RUG IS IN GREEN AND GRAY. *Plate LIII*

THIS CHARMING CORNER IN A GIRL'S ROOM IS OF WHITE WOODWORK AND PINK FLOWERS WITH GREEN LEAVES. THE UPPER PART IS A BOOKCASE WHILE THE LOWER PART IS DEVELOPED INTO A DESK. *Plate LIV*

study. In a man's room — oftentimes the most perplexing in the house, there has been developed a reading corner which has proven its worth through its continual use. The corner contains a small triangular cabinet, a convenient repository for all manner of treasures dear to a man's heart, and anathema to the housewife who must care for them. Snugly secure behind the doors of this little cabinet, they are safe from dust and yet within easy reach should their owner desire to exhibit them.

On one side of the cabinet is a deep armchair, upholstered in chintz showing blurry garnet blossoms and blue-green foliage against a dark-blue background. Along the adjacent wall is a long, low couch, upholstered in chintz, with three pillows of black, blue and orange satin respectively. Forming ends of this couch are two low bookshelves two feet, six inches in height, and turned back to back. The broad tops are substantial rests for a parchment shaded lamp on one side and current magazines on the other, while the shelves are just commodious enough to provide space for favorite volumes.

Another corner treatment utilizes bookcases at either end of a seat in a slightly different manner. The seat extends around the corner and is cushioned in natural color linen piped with jade green silk.

Green linen cushions render the angle comfortable.

At either end is a bookcase. The lower part is composed of two drawers, which are the same height as the seat. Above are three shelves of adjustable height which contain reading material sufficient to insure many a pleasurable or instructive afternoon. These bookcases are painted white in conformity with the other woodwork in the room, but they and the drawers are lined with a delightful, spring-like green, which exactly matches the tone of the linen cushions.

The placing of an upright piano in a room of moderate size has long been a question of maddening perplexity, for it is undeniably most unaccommodating in contour. Placed in a corner and turned at right angles to the wall, with its back to the room, it may be loosely covered with a lovely length of tapestry or Batik silk in glowing colors. Then, place against this background a small mahogany console of the Colonial type, with folding leaf turned up against the brilliant silk. Pewter candlesticks may dully gleam upon the polished surface of the console, their dim sparkle reflected in the turned back leaf. A row of books between mahogany bookends on top of the piano, holds the light cover securely in place.

Many times it is necessary to screen a doorway leading to an adjoining room in which one desires

privacy. The screen itself presents a host of decorative possibilities, and with a lamp on small table beside an easy chair makes excellent use of a corner which would otherwise have represented waste space and an awkward means of intercommunication between rooms. One hardly realizes that there is an entry into another apartment cleverly concealed behind this cosy nook.

The entrance hall is a room of barren corners. At any rate, when unfurnished, they appear more achingly empty than do those of other rooms, perhaps because the hall is necessarily restricted in its furnishings. It is seldom that the stairway is placed in the corner of the room, but such an arrangement has proven most satisfactory and given the room an air of extreme informality, which was further emphasized by a raftered ceiling, and a group of three windows placed ungeometrically at one side on the outer wall. The angle of the stair is nicely softened by a grandfather's clock, of all stair ornaments the most fitting.

There is something particularly attractive about the corner fireplace. The cosiness of being within the space formed by the walls at right angles supplemented by the equal cosiness which is characteristic of a blazing fire is sufficient to induce anyone to so construct their home that they may include within it the proverbial chimney corner.

This treatment, however, is best adapted to small rooms.

A hallway of decidedly monastic atmosphere has the cold emptiness of its corners relieved in a manner entirely in keeping with the room whole. An old Italian walnut prieu dieu with carved pilasters at each corner is placed against one wall, topped with two richly dark polychrome candlesticks. Against the wall above it is an oil painting of the Madonna and Child in the deep blues and reds of Renaissance art.

The adjacent wall shows a mirror in wrought iron frame with clanking candles in standards of ecclesiastical simplicity. Below this is a severely simple old chair with a bit of tapestry across the back. The grouping is one of restrained dignity, and while in direct contrast with the accepted idea of the cosy corner, it forms an angle which is an harmonious part of the ensemble.

In the city apartment where space is at a premium, every bit of area must be utilized. Here the corners may be developed in divers ways which may suggest themselves to the individual, provided that care be observed that a crowded appearance is not obtained. It is a nice question of discrimination to know just how far one may go in corner decoration, and in this knowledge lies the art.

CHAPTER XVIII

PAINTED FURNITURE

PAINTED furniture has such a generally festive air that it naturally recommends itself to the light-hearted. It immediately garbs the dullest room in gala attire, and gives life to a drab interior.

The present vogue of this type is not a fad which will quickly pass, for its foundations are deeply rooted among the primitive instincts of man. The love of color is an inherent part of human nature. We need it in our rooms and our furniture just as truly as we do in our fabrics, grounds or gardens.

The tradition of painted furniture reaches us through two channels: the finer work executed for patrons of wealth and the crude, substantial products of the peasants' own hands. Thus on one side, it is a development of the art of peasantry, and on the other of such workmen as Adam, Hepplewhite, Sheraton, Angelica Kauffman and Italian and French artists. Even long before their time, the ancient Egyptians were making brightly painted furniture, and the ancient Gothic carvings were originally in color.

Perhaps the greatest advantage of this type of furniture is its adaptability, for it may be painted

to harmonize with any color scheme, and may be repainted when the scheme is changed. When used with discrimination, there is nothing which can give so much life to an interior. This discrimination, however, embraces a knowledge of color combinations, a recognition of proper backgrounds and an understanding of the types of furniture.

Thus if we want a room in mauve and pale green, the carpet or foundation of the room would be purple or mulberry. The walls would be a very pale green, the curtains, mauve silk piped with jade which vivifies the mauve. Then, the furniture should be painted the same value mauve striped with green. After having decided on the hangings to be used in the particular room, take a sample to the furniture dealer and see that the paint harmonizes.

It is possible to evolve from cretonne or chintz a color scheme and have the furniture painted in accordance therewith. For instance, if the fabric show great pinky-lavender clusters of wisteria on a deep blue ground, with an occasional flash of rose and mauve, the furniture might be blue with line decorations of rose and a conventional flower design in green, black and gold.

Keep the background for brightly painted pieces unobtrusive and neutral, that the furniture may

have its full color value. If walls and furniture, or hangings and furniture clash, the whole is immediately chaotic. Or if the color and design of the wall be more prominent than the furniture, the latter loses by comparison. It is a question of the subordination of the lesser to the greater. The safest rule is to let color be found in furniture and hangings and keep the walls a subdued background.

There are three general types of painted furniture, an understanding of which is essential. First, there is the crude peasant variety, which is suitable for the porch, breakfast room or country cottage, where strong, unrelieved color is permissible. Then, there is the simple, painted sort frequently used in bedrooms. This is usually a bit more refined. The third class includes the more formal types of period furniture.

The first two are by no means less effective, although they are less expensive than the period variety. Many peasant designs were brought from Bavaria, Hungary, the Tyrol, Holland and other parts of the Continent. In addition to these importations, there are the staunch, comfortable wooden settees and chairs of Windsor pattern or of like simplicity which may occasionally be picked up at New England county fairs, and the quaint chests and settles found in the Pennsylvania Dutch districts. Their lines exhibit an honest, straightfor-

ward workmanship that is attractive, and they are usually decorated with either a stenciled design of fruit, leaves and flowers or narrow lines and bands painted on a ground color of green, dark blue, white, red, yellow or gray.

The foreign peasant types include a number of different articles — cupboards, chairs, beds, chests, and the like. The peasant purse admitted of the employment of no fine woods such as were used by men of wealth, but the substitution of less expensive materials was rendered unnoticeable by the skilful painted decorations with which the peasantry embellished their furniture. Light blue, cream, white or some bright tint was laid on for a body color, with broad bands forming panels. In these were painted stiff garlands of flowers and foliage, baskets of fruit, colorful birds and animals.

The painted furniture of the period types must be used according to its period. Your choice may govern the color but the contour of the furniture must decide its background. While there have been some remarkable developments along this line, the bulk of the movement for painted furniture today, is constituted through a revival of the simpler varieties. The modern work is generally reproduced from models, and there is one prevalent trouble. The workmen try to improve upon the

original in their reproductions. This is one of the things of which the purchaser must beware: view with a critical eye first the lines of the furniture, then the decoration, and finally the finish.

The lines should be sturdy, giving the impression that this was made to withstand usage over an extended period. The decoration should preserve a nice proportion between the degree of crudity which spells ugliness and that which creates an impression of untutored art, for the men and women who first decorated their furniture with designs of fruits and flowers endeavored to picture what they saw, and the resultant rudeness was due to lack of skill. It is from this very absence of elegance that the peasant furniture derives its greatest charm.

There are two kinds of finish: the gloss enamel and the rubbed. No peasant furniture originally was sleek and glistening. In order to preserve the spirit of the type you have chosen, insist upon the rubbed surface, for even though it cost more, it will prove of infinitely greater value and service.

In choosing this part of your home furnishings as all others, suitability must be studiously considered. Before selecting the pieces, you must have mentally appointed places for their use. This is where a nice discrimination between the finer type and the crude peasant work is essential.

The setting for the one would be wholly inadequate for the other.

Selection may well be based on: first, the use to which the furniture is to be put; *i. e.*, the sort of room in which it will be placed; second, the personality of the dweller within that room; third, conformity with the traditional uses of its originators, this latter, of course, as far as practicable.

Peasant furniture is inherently informal in type. The rural associations of its origin cling to it. The simple country people made different pieces primarily for use — beds in which to sleep, chests for storing their treasures and tables at which to eat. Thus an intimate environment is essential in modern-day use. For the bedroom, the boudoir, the nursery or the breakfast room of the city house, painted furniture is ideal, for such rooms are essentially informal or intimate in character. Elsewhere in the urban home, the peasant type is distinctly out of place.

However, almost any room in a country home may be appropriately furnished with these simple pieces. Here the adaptability and usefulness of painted fittings are particularly noticeable, for an aggregation of old, nondescript furniture may be transformed into a delightful outfit of furnishings by the application of a concealing coat of paint and appropriate decorations.



FIVE SEPARATE PIECES THAT, THROUGH PAINTING, HAVE MADE A CHARMING CORNER. BY THE TEA TABLE IS A CHAIR WITH A GRECIAN PATTERN PAINTED IN THE UPPER PART, WHILE THE HIGH STAND HOLDS THE CANDLE STICK WITH POLYCHROME FLOWER DECORATIONS. *Plate LV*

Care must be used in combining these crudely simple things with those of refined delicacy, for the two will not harmonize. A few pieces of painted furniture may be used in a room furnished in mahogany if the former be tinted a neutral green, repeating the mahogany color in its decoration, with some blue to offset this. Ordinarily, however, such a combination would not be advisable. Painted furniture may be effectively used in the same room with willow because we have traditional authority for this.

It is through its gay coloring that it makes a most universal appeal, the bright reds, blues, yellows and greens as well as more delicate mauve, taupe and ivory. These brilliant hues give interest and enlivening contrast to any interior.

An interesting phase in the use of color on furniture is the effect of the lines or striping upon the main body color, particularly if the latter be gray. If the set of furniture be a soft pearl striped in rose, the gray assumes a warm, pinkish cast. The very same gray if striped in blue takes on a cold and bluish hue; striping of yellow makes yet another color of it and so on. This is one of the difficulties of the manufacturer, for only too often, a purchaser orders the set painted an identical shade of gray shown on a model decorated with pink, with the stipulation that the striping be blue. When the

set is finished, no amount of persuasion will make him or her believe they have obtained exactly what was ordered.

Some beautiful effects are secured through a process which is known as "glazing," the superimposing of one color over another. A group of furniture is painted, say, bright blue, and suitably decorated. Then a coat of rich brown or sepia is applied and quickly wiped off, just enough remaining to give a rich effect of highlights and deeper shadows. This wiping off requires the skill of an expert to bring out the full freshness of the design in certain places and allow it to shade into gold and amber in others.

Only certain colors may be antiqued satisfactorily. On bright blue, the glazing produces a marvelous green-blue, on ivory a rich parchment tone. Delicate gray, rose, mauve and the less positive colors cannot be glazed successfully.

We hear much talk about the pricelessness of solid mahogany, yet as a matter of fact, a complete bedroom set made of mahogany costs only a few dollars more for the entire suite than if it were made of birch or cherry. It is the amount and character of hand labor that fixes the value of furniture today. Therefore, in judging painted furniture, look to the hand work and the artistry.

The development of a room using this variety of furnishing is a joy not wholly unalloyed, yet remarkably charming effects are possible if it be used with discrimination in the proper setting.

A very original and ultra-American-made room has been developed in a country home where it is highly suitable, although it would scarcely have been correct in a town house. The six-foot wainscot of light cypress wood is stained a light gray, and the floor covered within two feet of the baseboard with a large velvet rug a couple of shades darker than the walls. Before the blue tile fireplace is a luxurious black fur rug. Three or four easy chairs are light in structure and cushioned in gray and blue striped linen. Pulled a bit to one side of the fireplace is a long day bed, its frame and back painted dull blue and decorated in an exquisitely fine black design. The cushioned seat is of linen.

Small writing desk, two tables and several chairs with rush-bottomed seats are painted blue and decorated in black. A standard lamp and two dainty little chairs are lacquered black for contrast, and on the day bed is a black satin cushion of fantastic shape. Another lamp is of white Wedgewood, and both have shades of dull orange silk, one covered with heavy filet lace, the other with deep blue Georgette.

At long French windows are curtains of gray and blue striped linen, edged with orange silk fringe. On either side of the fireplace are delicate wrought iron lighting fixtures, painted black, with small, orange shields, giving color to the walls. The portieres are of linen, matching the upholstery and curtains. In a room of such neutral tones, the bookcases should be curtained, for example, with orange silk drawn tightly under glass doors. Otherwise, the varied colors of the book bindings would prove too heavy.

Painted furniture and light-toned linen make for coolness and comfort in the summer home. This room might have been quite as effective had a number of pieces of good lines been painted in conformity with any desired color scheme, instead of using the rather high-priced reproductions of peasant furniture. The expense might be further decreased by using a happily colored chintz instead of linen and silk.

Another piquantly attractive room in this country house was worked out inexpensively. The room is on a corner, shaded by trees, so that the sun gets very little chance to peer through the windows, which are curtained with red-and-white checked gingham. The walls are pale gray and woodwork slightly darker. On the floor is a deep gray rug. Dressing table, desk, chest of drawers

and a couple of chairs are painted delicate French gray, with motifs of peculiar blue combined with bright red. The desk set is of Chinese red, and in one corner is a wicker chair painted the same brilliant hue and cushioned in gray linen. On the small bedside table are an oriental lacquered candy box in black, red and gold and a tiny night lamp with black lattice-work shade through which gleams red silk.

All the door-knobs, locks and other fastenings are painted red, even the knobs of the old-fashioned bed, which is covered with a spread of gray linen, flounced with red-and-white check gingham.

Still another bedroom — the guest room, in fact — makes use of a more elaborate type of painted furniture, a bed, commode, night-table and small chairs built along Directoire lines and beautifully decorated in color. Here the combination of delicate robin's egg blue with touches of salmon pink in the grooves of the carving is delectably charming. The windows are hung with salmon pink taffeta piped with robin's egg blue. Sateen would prove less expensive and almost equally as effective. Here the background is a neutral gray, with a floor covering of soft gray velour. The tops of both night table and commode are marbleized in soft salmon.

Along structural lines of the bright blue wicker

armchair are touches of salmon which is repeated in the piping of the black satin cushion. On blue painted desk are feathery ostrich quill and accessories of salmon, and a plentiful supply of pale gray stationery with the name of the estate, "Briar-cliff" in blue at the top. Even the toilet set upon the dressing table is covered with gray taffeta and edged with tiny salmon and blue rosebuds.

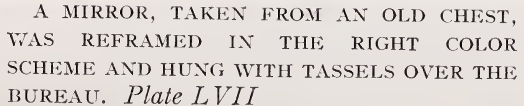
In this case, the room was built around a set of furniture, so that it was unnecessary to consider its adaptability for any particular setting at the time of purchase.

Most attractive is a drawing room whose fittings are constructed almost entirely from discarded pieces of furniture, which had been condemned as too ugly or obsolete for further use. A nondescript collection of pieces it was, a secretary, bookcase and four chairs upholstered in slippery black horsehair, a gilded whatnot, ornately carved music cabinet and two chairs of bird's eye maple.

The first thing was the conversion of the hodgepodge into a harmony of color, at least. The entire assortment was enveloped in a coat of soft, bright yellow paint, then black medallions with touches of vermilion and green were applied. The seats of the chairs were upholstered in gray and black striped linen, the walls of the room tinted pale



THIS DELIGHTFUL ROOM HAS TWIN PAINTED BEDS, WHITE WITH ROSEBUD DECORATIONS, A MUSLIN SPREAD WITH PINK AND WHITE FRINGE, AND PILLOW SLIPS SHOWING CROCHETED ROSES. *Plate LVI*



A MIRROR, TAKEN FROM AN OLD CHEST, WAS REFRAMED IN THE RIGHT COLOR SCHEME AND HUNG WITH TASSELS OVER THE BUREAU. *Plate LVII*

THIS ILLUSTRATES WHAT A CHARMING SIDEBOARD CAN BE MADE FROM A SIMPLE ONE. THE WOOD WAS SCRAPED AND DONE IN CREAM COLOR WITH A BASKET OF ROSES DEPENDING IN THE CENTER OF THE LARGE PANEL. *Plate LVIII*

gray with panels formed of soft yellow moldings, and the floor painted black. The windows were hung with gray linen fringed in black. This set of furnishings, quite unlike in contour and period, yet fits out a room possessing greater charm than is the lot of the ordinary, stereotyped drawing room.

Nor need we stop here in the joy of bringing together unmatched pieces and converting them into integral parts of an harmonious whole. The dining room, long the happy hunting ground of the "suite," may be far more charming and individual when its fittings are composed of articles picked up delightfully from time to time when just the right piece has been discovered at just the psychological moment for the purse of the homemaker.

You may take as the nucleus for your dining room one of the quaint drop-leaf tables, numerous in style and price, ranging from really fine gate-legs of ample size, to others of nondescript wood waiting to be transformed by the saving grace of color. Then there are the common drop-leaf tables designed for use in the kitchen. Some of these when finely decorated are so highly ornamental that their humble origin is scarcely recognizable.

Highly appropriate with this type of table is the dependable Windsor chair, one of the Windsor

affinities or even quaint, oval-backed kitchen chairs, provided they are in harmony with the style of the table.

A chest of drawers for the dining room is an excellent choice when the cost of a buffet is prohibitive. It gives a quaint touch to the room which is beyond the power of the more modern piece. Even though in the past, it may have seen service in the chamber, with the mirror removed and a decorative picture hung above it, it "belongs" as thoroughly in the dining room as though it were designed for it.

One very attractive room employed jade-green furniture against putty color walls. Chest and corner china cupboards were painted putty color on the outside, the inside of chest drawers and cupboards being a jade green. The knobs of the drawers were black. Jade green ladderback chairs were drawn up to a putty color table with stripes of green along structural lines. The floor was covered with a black rug, bordered in jade-green. At the windows mauve glass curtains were vitalized by side drapes of jade and on the putty color table was a glass bowl of purest emerald filled with richly purple grapes and the mellow gold of peaches. Pewter candlesticks on the chest of drawers, and china of ivory, jade and black further carried out this scheme.

With very little expense a development such as this may be evolved. One woman with a large degree of imagination wielded her paint brush to marvelous effect, achieving something quite as truly artistic as the work of any painter on canvas. She selected a double drop-leaf table, with six chairs rather like the Windsor in design, and another smaller table with a long drawer. These were purchased at a sale of kitchen furniture in the house-furnishings department of a city store. All were without any finish whatsoever.

The first thing to be done was to remove any rough spots with sandpaper. The next was to give each piece a good coat of shellac which was allowed to dry overnight. The shellac offered an even foundation for the actual paint, which was an unusual green-blue. After one coat had dried, the various pieces were decorated with a conventional stencil design, used on the table, tops of chairs, and on the serving table. A medley of gay bits of color formed this design, mostly orange with dashes of red, green, tan, violet, blue and yellow. Lines of dull orange were drawn here and there on the rungs of chairs. Then the entire set was given a coat of good varnish, and rubbed down with polishing oil and powdered pumice stone, which gave the requisite soft finish.

This set was placed in a room with white woodwork, walls tinted palest green accented by curtains of pale orange silk and over-drapes of green-blue glazed linen, fringed with violet. The room with its gem-like colors was very lovely.

Many an unprepossessing set of Mission furniture takes on new charm when painted soft gray, and bird's eye maple is delightfully engaging when enveloped in a coat of mauve. In fact, no piece need ever be quite despaired of if its lines are good, for the saving mask of paint may utterly transform it.

A set of furniture which has been a thorn in the flesh for years may quite suddenly blossom into a rose, with the application of the magic brush. A mission set painted subtly enticing mauve with line decorations of black may no longer be condemned with faint praise or no praise at all. Decorated with a gay little rose motif, it sings happily of youth and June days. Place it in a room with walls of warm gray, and woodwork about the same shade. At windows, hang curtains of rose-grounded cretonne on which cluster mauve and blue wisteria. The bed may be covered with this cretonne, and the dressing table gaily flounced with it.

Then, with an oval rose and black rug, rose upholstered wing arm chair, and a bowl of roses in

black luster bowl topping the tiny mauve bedside table, there is a rosy room which will insure pleasant dreams.

If one wishes to be decidedly individualistic and unusual, Chinese lacquered furniture is an excellent medium for the expression of unconventional preferences. Tint the walls of your dining room warm buff paneled with gilded moldings, tone to an antique finish, use furniture Chippendale in general character, and painted brilliant blue. Upholster chair seats in rich brocade, mostly orange with touches of lemon yellow, green and black. There may be faint stripings of gold in grooves of table and buffet and on the latter two lemon yellow Chinese pottery jars, one on either side of an oriental tapestry in dull orange-red and buff hung above the buffet. Curtain the windows with faded orange over ivory silk, and cover the table with ivory silk edged and tasselled with orange. A most unusual and striking room!

But aside from the decorative value of painted pieces when used en masse, there is the equal desirability of the occasional piece.

A small sideboard painted rich Chinese vermilion will add a vivid spot of color to a room, though the setting must be treated consistently to harmonize with it. Here the walls might be soft ivory and chairs a dull shade of green.

In an informal morning room, a small yellow lacquer tea table introduces a bit of sunshine. Oftentimes, one piece of this kind, if properly used, retrieves a room from dullness.

But whether used in quantity or sparingly, painted furniture adds positive interest to the interior of your home.

CHAPTER XIX

Day beds

Though not an essential of the home furnishings, the day bed is sufficiently interesting, decorative and useful to merit a far more extended usage than is now accorded it, although the day bed of the present day is fast becoming a familiar adjunct to the home.

Its long and honorable service entitles it to detailed consideration, for the couch was indispensible even in the days of the Caesars, when the long, narrow benches with raised ends were placed at either side of the dining table during a Roman banquet. On these early ancestors of the day bed, guests reclined while partaking of viands brought from far countries to grace the festive board.

Down through the ages, it has descended, changed and refined by the hands of various craftsmen. During the Renaissance, it was dubbed the day bed, greatly resembling the chaise longue in vogue at that time. This latter is an apt title, for in reality, it was an elongated seat with long chair back and body equal in length to the seats of three chairs. It was often upholstered to blend with the color scheme of the room.

During his campaign in Egypt, Napoleon rediscovered the original type, and appreciating its charm, introduced it into France. Women of fashion eagerly followed his lead, and its popularity waxed vigorous.

So to the nineteenth century, it has almost never ceased to be in use. The Victorian era, with its infallible genius for suppressing the beautiful, banished this article of furniture to the bedroom, but today its decorative value is more fully appreciated, and a place has been granted it in almost all of the living rooms.

During the centuries of its use, the craftsmen of different periods left the imprint of their individual workmanship upon the product of their hands. So we find an almost bewildering variety of types.

During the Elizabethan and Jacobean periods, oak was the wood which was generally used because it lent itself most agreeably to the type of carving which was then in vogue. Oftentimes the letter "S" was ingeniously introduced into the scroll work, in honor of the reigning family. Thus, if your day bed be of English oak and shows elaborate carving, it is either an original or a reproduction of the Elizabethan or Jacobean periods.

Not until the end of the Stuarts' reign was walnut seen in England. At that time, it was imported from the Continent. By the date of Queen

Anne's ascension to the throne, the walnut grove which was planted by Elizabeth had attained sufficient growth so that the timber might be utilized in the manufacture of furniture. The day beds of this period show cane bottoms covered with rich upholstery.

The Georgian period is one with which we are all familiar, for in America it had its prototype in the Colonial. It was during this period that mahogany came into popular usage, the Adam brothers and Sheraton using it extensively in their day beds.

This brief excursion into history gives a general idea as to when the different woods came into style and what designs should be used in the furnishing of period rooms.

Today there is a wide variety of materials from which day beds are constructed. Painted designs are effectively decorative and lovely effects have been worked out in willow and rattan.

Although the day bed is considered by many an indispensible adjunct to the bedroom, it is equally useful in the living room, where it forms an adequate solution to the problem of the needed extra bed. Its graceful design and practical utility make it an appealing article of furniture, and much more attractive than the unsightly folding bed or rug-covered cot.

When the frame is of decorated enamel, such as a black background with bright coloring in the decoration, it forms a delightful part of the furnishings of the sun parlor, especially when piled with inviting cushions of gaily patterned cretonne or bright satin.

The Empire type, usually of mahogany and cane, is particularly adaptable to the living room of an apartment, where an adjustable box mattress may be drawn out to form a full-sized bed. With a small Oriental rug thrown over it and a few simple cushions covered with rep, velour or tapestry it is an acceptable part of the room furnishings during waking hours and a decidedly useful one when the unexpected guest arrives.

Through the use of cane and rattan, many attractive and original effects have been achieved. Their lightness and open texture counteract any feeling of heaviness that might obtain throughout the rest of the room furnishings.

The use of cane for summer fittings is especially good, for it is not only cool in appearance, but it withstands hard usage. Care must be observed that cane furniture be logically placed. In a room where the other pieces are heavily upholstered in the manner of the Italian Renaissance, a cane chaise longue would be sadly out of its element. The same might be true of a Chippendale room.

THIS DAY BED, HIGH WITH ODD CUSHIONS, IS JUST OFF THE GUEST ROOM. AT ONE SIDE IS A RADIATOR OVER WHICH ARE GROUPED WINDOWS. *Plate LIX*

A WEEK-END SUITE SHOWING BLACK AND WHITE VELVET CARPET, BLACK AND GRAY CLOSET DOOR WITH BRIGHT FLOWER DECORATIONS, AND A FLOWER DECORATED BED. *Plate LX*

Rightly used, cane proves a valuable asset in house furnishing. Wrongly employed, it may prove the undoing of an otherwise successful scheme of decorating.

The Continental type of day bed is frequently painted ivory white with delicate traceries of black and an occasional touch of brilliant coloring. Soft gray or ivory enameled furniture call for a Louis Seize day bed to conform with the French feeling of the room. Curved ends with cane insets and delicately turned legs give this bed unusual lightness and grace.

But the day bed owes much of its distinction to the upholstery and cushions. With one of black and white framework, a black satin or black and white block taffeta covering is charming.

The use of a plain color is sometimes most effective, particularly if it be the predominant shade in a gaily flowered chintz or one producing an interesting contrast. A day bed painted lavender, pink or oyster white might be upholstered in orchid satin or brocade, or if given a coat of French gray enamel, might show decorations of bright blue and upholstery of delicate pink.

Nearly all the brilliant tapestries and brocades on the market today might form stunning covers for day beds provided they be combined with just the proper type. The dull grounds and fantastic

rich blue and brilliant figures glowing in Chinese brocades are particularly pleasing and unusual.

Damask with its infinite range of beautiful shades, lends itself amiably to cushioning the day bed for a Louis XIV, XV and XVI room. The silks with their grace and softness of color we have always with us and these, too, are admirable for the day bed. To make a general rule, any color or material in harmony with the tone of the background and hangings is suitable as a covering. When the couch is exposed to the sun, monk's cloth, Russian crash and sunfast may be employed to good effect.

For the living room, fumed oak day beds are practical. These may be covered with soft leather or tapestry and enlivened with cushions of vivid hue.

This is where the cushion proves its usefulness for a single spot of orange-red or limpid blue will work marvels of cheer in a dull room.

The pillow in the boudoir may be quite as fanciful as desired. Layer upon layer of orchid taffeta petals produce a flower-like effect that graces a pink brocade upholstered day bed in a Louis XV room. Fulled lavender Georgette fringed with lavender ostrich feathers is another pretty conceit for the dainty room.

Of the same type is a day bed upholstered in soft rajah silk in yellow and old blue, with cushions in

the same tones and long, deep blue tassels on bolster pillows at either end. Flowered chintz and taffeta cushions in tones of ivory, mauve and pale green form another delightful combination.

The covers may be fitted with a gay flounce of contrasting color or scalloped valance. One of the eighteenth century block chintzes with brilliant birds and gay flowers is effective combined with rose taffeta in puffings and long bolster pillows.

Black taffeta and oriental brocade forms a rich and unusual combination for a room with Chinese feeling.

The day bed composes exceedingly well. Given a background of mirror, length of interesting tapestry or decorative picture, it forms part of an excellent group. I recall one in particular in which a black enameled bed with orange stripes is upholstered in deep blue glazed linen striped with orange. Above it is a rectangular mirror with black enameled frame, depending from orange silk cords. A little to one side a small black, kidney-shaped table completes the group.

When the bedroom is also used as a study and for entertaining friends, an attractive day bed obviates the necessity of using a conventional bed, which would seem out of place. When this is set in a corner or drawn to one side of a fireplace, spread with a fitted cover finished with a deep

ruffle and decked with bright pillows, it forms a delightfully comfortable spot in which to drop down for a moment's rest or a chat between friends.

Used in the chamber proper, the day bed takes its place at the foot of the bed or near a window. The latter position seems to me above all the most satisfying. The light streaming in illumines book or magazine, while during lazy moments, gazing out of the window provides entertainment.

A little table at the side is almost an essential. On it may be a small lamp, book and magazine, where one may reach them without rising, an encouragement to indolence, perhaps, but most satisfyingly convenient.

CHAPTER XX

Bedrooms

THE bedroom is a personal room, one in which the originality of the occupant may be frankly asserted. It is our own little domain where no one may gainsay the expression of a whimsical hankering after the non-essential, frivolous things with which women love to surround themselves.

But be the owner man or woman, there are certain properties that the satisfactory bedroom must possess. One of these is a sufficiency of air. If it is at all possible, there should be provision in the sleeping apartment for cross ventilation; i. e., windows so placed there there is a sweep of air *through* the room, and not merely *into* it. Windows on adjacent or opposite walls procure this effect, and admit a wholesome flood of sunshine, dispelling gloom and guaranteeing hygienic surroundings.

For the bedroom must be gay and cheery, the sort of room a peep into which makes one wish for a more complete vision. The walls are almost invariably buoyant in color, for pale shades form the most appropriate background for vivid furnishings.

No one could wish for a room more satisfyingly

sunshiny than a chamber done in yellow, the brilliance of the fundamental shade toned down by restraining touches of blue and silvery gray. In working out this scheme, a blue and yellow chintz could be used at the windows and on some of the gray painted furniture with blue glazed linen on the rest. The lamps, boasting standards of powder blue vases might be shaded with yellow lacquer Chinese shades, while a rug of two tones of gray would be excellent on the floor. About this room there is something delightfully reminiscent of the play of sunlight on driftwood, for the furniture is stippled a phosphorescent blue-gray with occasional silvery gleams, and has the same dull depth of color that is found in the lengths of timber exposed to salt water and sunshine.

When rightly developed, the Louis XV or XVI bedroom is charming, for the delicate prettiness of the French mood is particularly suitable in the boudoir or bedroom. The walls may appropriately be treated in either of two ways. One method is to panel them and paint the woodwork cream; another to panel them in damask, with rose figures against a pale buff background. The enclosing moldings framing a graceful pattern of flowers and arabesques, should be painted ivory white. At the windows, two toned rose and buff curtains of taffeta are rich and unobtrusive, although some

less expensive silk may be effectively snbstituted. Thin scrim glass curtains protect colored draperies from the ravages of direct sunlight, and temper rays falling on the rose velour carpet.

The furniture for such a setting must be in keeping with the period, say, cane and carved wood, painted a rich, deep ivory. When the workmanship is excellent and the carving nicely wrought, nothing is more satisfying to the eye than a piece of period furniture. Twin beds, several chairs and dressing table are all that are really essential, though if the room be large, a desk is always an acceptable addition. The chairs here should be upholstered in brocade showing a preponderance of blue; the small bedside table may have a lamp with bright blue silk shade and other dashes of blue may be introduced here and there in small accessories to prevent the room from seeming overpoweringly rosy.

This chamber is essentially feminine, full of feminine "fripperies" and expressive of the volatile temperament attributed to woman. Yet the weaker sex may not be bunched in this manner, for the room described above would form a most inadequate and annoying setting for the business woman. She is a creature of efficiency and is quite as much in favor of the elimination of the useless as the sternest male. Even though she

may desire the traditional feminine background, the restrictions of the modern apartment force her to bridle her natural inclinations and confine the furnishings of her boudoir to actual necessities.

However, it is only through simplicity that an effect of true restfulness may be achieved, and her bedroom may represent the maximum of reposefulness.

The walls of the business woman's room might well be covered with a striped paper of putty color, interrupted by curtains of deep blue linen, embroidered in a border design of rose, dull green and corn color softly blended. The same shades should be repeated in the carpet, bedspread, and the upholstery of one or more chairs.

At least, one comfortable armchair is essential in every bedroom. Here this chair could be upholstered in blue velour. A small dressing table with triple mirror, a good-sized chiffonier and a mirror set in the door, serving the purpose of a cheval glass, all provide convenient aids to the toilet. With a compact desk, and little sewing table, the room is complete. When chamber and sitting room must be combined, as is often the lot of the business woman, the bed should be subordinated and kept as unobtrusive as possible. It may be small, one of the three-quarter size or

twin beds, and with pillows heaped at either end, be disguised as a couch during the daytime.

In direct contrast to this treatment is that of the Colonial bedroom where the bed is nearly always the predominant feature. There is the high poster with its valance, imposing and suitable in a large room; then there is the low poster, which gives the same quaint, old-fashioned air, and yet does not require a room of such spacious proportions.

In treating the four poster, one is working with a thing of beauty, and care must be observed that the draperies used do not detract from its decorative value. It is always rather a ticklish problem to strive to gild the lily, and that is what I am reminded of in dealing with an excellent survival of Colonial art.

The valance is preferably white in a room where lively chintzes are used in curtains and cushions; this obviates the possibility of a fussy appearance. If the room be simply curtained, say with dotted swiss or muslin, and the furnishings be neutral in tone, then a valance of joyous color introduces a bit of needed brightness. Any of the French chintzes or the eighteenth century English designs combine well with Colonial furniture.

The bedspread of plain linen with appliqued bands or flounce of chintz is frequently effective

in the quiet room. In harmony with the four poster bed are Windsor chairs and the little plain chairs with slat backs and rush seats. These may be decorated with gay motifs plucked from the draperies.

Forming an appropriate background for Colonial things is one of the quaint calico papers which look like old block prints. Then, there are the old chintz papers in vigorous refreshing colors or in more delicate tones.

With such furnishings, oval braided rugs and the old-fashioned hooked rugs on a black painted floor are delightful. Old mahogany in itself is sufficiently decorative to render distinctive the room in which it is used, but its setting should manifest care and thought.

When expense is an important consideration, and it usually is in the average home, the bedroom is one part of the house in which equally as satisfying results may be obtained with simple, uncostly materials as with those which entail a greater outlay.

The furniture presents the greatest problem, for those who know good things will not be satisfied with cheap imitations. Yet they cannot afford the costly pieces. If they are young, they postpone the wedding for a year or more; if they are middle-aged, they "make the old things do."

Yet a protracted search well repays the effort expended for there may be secured today excellent reproductions of old Colonial furniture which are even more suitable for modern homes than the original pieces. These latter are frequently too ponderous and cumbersome for the small home, while their counterparts of recent workmanship, reduced in scale, carry out the spirit of the Colonial, yet fit much more readily into our less commodious quarters.

The low four posters require no canopy and may be purchased at a very reasonable price. However, mattresses and springs of good quality should be procured, for the cheap variety represent a poor investment.

The chifforobe is a very useful piece of furniture; it is about the height of a Colonial chest, and consists of two roomy drawers with an upper cabinet of four trays. On it may stand a small toilet mirror like the old Colonial designs. Dotted swiss, lined with the color predominating in the room, may shroud a simple dressing table, and give the room a bit more variety than if a mahogany piece were used.

This dressing table may be developed from a simple kitchen table, and when daintily draped, is quite as effective as a more expensive piece. Plain sateen forms an inexpensive covering for the essen-

tial one armchair and a chaise longue imparts a air of luxury that is worth an extra expenditure if the purse permit. With a small stool for use in front of the dressing table, another small chair and a night table, the furnishings of the room are complete.

With this simple furniture, a Queen Anne block paper of engaging design would be most appropriate. This may be obtained in a number of captivating color combinations. One of the most attractive of these is silvery gray and pale yellow, with a touch of blue on a white ground. Could anything be more coolly inviting on a summer morning?

Swiss curtains, white with a yellow dot, and plain yellow sateen for covering bed and chair would be most gratifyingly effective and economical. Lamps with blue painted standards might have pale yellow silk shades with a blue edge. A carpet of silvery gray velour would form a fitting background.

The same wall paper comes in a design of blues, mauves and crushed raspberry on a pale buff ground. Here the swiss might have a blue dot, and either blue or crushed raspberry sateen could be used for bedspread and chair.

Another simple room has the delicate loveliness of the water lily of which it is reminiscent. Walls



IN THE W. BROWN HOUSE AT AUBURNDALE, MASS., IS A DAY BED WITH PINEAPPLE ORNAMENTATIONS ON EACH OF THE FOUR POSTS. THE FURNITURE OF THE ROOM IS ALL IN SOFT GRAY. *Plate LXI*

PLAIN WALLS BRING OUT EFFECTIVELY THE ITALIAN BED WITH ITS BRIGHT DAY COVERING. CLOSE BY IS THE NIGHT TABLE OF ITALIAN DESIGN. *Plate LXII*

IN THIS CHAMBER IS A FRENCH BED WITH SOFT ROSE FRINGE EDGING THE HANGINGS. AT THE FOOT OF THE BED IS A DAY BED WITH CANE INSERTS. *Plate LXIII*

are painted warm yellow and at the windows flutter silk gauze of softest green. Most of the furniture is creamy white, with a delicate tracery of gold and green. On the chaise longue covered with blue-green sateen is a group of small cushions in rainbow shades. The same blue-green is repeated in the rug, and crisp yellow organdy flounces the dressing table.

For a room of distinctly modern type, one may turn to chintz for inspiration and unfailingly find it therein. For a chintz of futurist design may form the basis for a bedroom scheme of quite remarkable charm. A length of textile showing black and pale gray stripes besprinkled with little conventional nosegays of crushed raspberry, green and blue suggests a black carpet for the floor, and furniture painted clear, limpid green, decorated with bouquets like those in the chintz.

Black and white striped linen fringed with crushed raspberry silk curtains the windows, and the same shade is repeated in the brocade upholstery of the chaise longue.

Gray lends itself well to a restful room if it be appropriately lightened with bright colors. A predominantly gray room would prove as oppressive as a London fog, but with touches of rose here and there, bright blue, or green, or indeed any positive color, it may make a beautiful room.

Tint the walls pale gray, with woodwork a little darker and cover the floor with a deep gray rug bordered in black. This is a somber background, indeed. But then curtain the windows in shimmering gold gauze, with overdraperies of deep green taffeta. Use furniture painted silvery gray, upholstered in pale green and gold striped silk. A black lacquer desk with line decorations in gold, and desk set in jade provides an effective contrasting bit.

Another room in which gray is predominantly used has walls, ceiling and interior trim painted an austere gray-white and the entire floor covered with a grayish-white and black velvet carpet. Glass curtains are of cool, oyster-white silk edged with black and white fringe, and over them are heavier draperies with a soft gray ground and flowers in blue, mulberry and green, touched with orange. These are bordered with bands of mulberry taffeta.

A wing armchair is upholstered in deep gray velvet, inviting in its softness of color as well as contour. The other furniture is enameled gray and upholstered with the colorful drapery fabric. Bed, dressing table, mirror frame and chiffonier are paneled and striped with deep purple and painted with motifs borrowed from the silk. The bed has counterpane and valance of black taffeta with bands of the drapery silk. A rectangular mirror

framed in black and silver hangs by a purple cord above the bed, and the radiator is concealed behind a gray enameled grille.

Here the black and gray combine to form a restful room enriched by the introduction of proper colors in a way which gives brilliancy to the ensemble.

In contrast to the gray background and the furnishings required to properly enliven it, is the setting of yellow. Yellow is the Pollyanna of the spectrum, and the room in which it is used should make an optimist of anyone.

Walls in a golden room could be tinted saffron cream interrupted by soft yellow striped crepe curtains with slight lines of orange and black. For glass curtains, plain creamy scrim, the line of the hem determined with running stitches of yellow yarn. Along the valance are four long silky yellow tassels at intervals.

The floor might be a warm tan with a small oval rug or two of brown, gold, green and black. Then upholster the comfortable armchair with green linen and place invitingly within it a cushion of striped crepe, with two more of the long golden tassels. The dressing table may be decorously petticoated with crepe, the flounce corded with a heavy silken rope of green and gold. On it, place twin brass candlesticks containing pale green candles.

The bed should be spread with crepe with a couple of extra pillows of greenish-blue and mustard.

All the furniture — bed, rush-bottom chairs and desk — may be painted buttercup yellow, striped with green, and with little floral motifs in gay tones. A jade desk set would look exceptionally well in this room.

A blue chamber may quite insistently banish the blues if this shade be used discriminantly. Let us say that the furniture is to carry the predominant hue, the background is cream and the carpet gray; rose here and there enlivens the scheme; there is a bedspread of gray-rose, the blue window curtains are lined with rose and inner curtains of swiss have blue dots. Lights above dressing table and on the night table have rose shades and the armchair is upholstered in a chintz, with a cream ground liberally strewn with patches of rose and blue. Here the blue is tempered with a sufficient quantity of other shades to intensify its own tranquil beauty.

The bedroom presents numerous opportunities for dainty touches that are impossible elsewhere in the home. Here chintz curtains may be enchantingly frilled and puffed with taffeta or piped with some contrasting shade. The tiebacks may be made entirely of ribbon flowers held together in a garland on a silk foundation. Or they may be silk-covered loops adorned with perky wired bows.

A succession of narrow ruffles of rainbow tinted picoted ribbon forms a delightful method of restraining curtains of pink Georgette.

Cushions for the chaise longue may be covered with lace or made of taffeta with fine plaitings and cordings, adorned with ribbon roses. Hemstitched sheets and pillow-cases of crepe de chine with hand-embroidered monograms may be had in pale pink, delicate yellow, white or any desired shade.

Fancy a walnut four poster with gray taffeta spread, draperies, valance and day pillow, piped in rose. The three shaped and ruffled scallops on each side of the valance are trimmed with rose taffeta bows, and the curtains are tied back with the same shade cords. In this room, the dressing table is covered with glazed chintz in a striped pattern of blue and rose on a gray ground. The mirror is framed in gray wicker hooded in rose taffeta with puffings of chintz. Hooked rugs in gray and soft pastel colorings, picked here and there with black, partially cover the floor painted deep gray.

Rose georgette glass curtains are held back with gray taffeta; over them are draperies of chintz bound with rose. The walls of the room are pale gray, divided into panels by ivory moldings with touches of deep rose in the grooves. One armchair of gray taffeta piped with rose, another of chintz, and a dainty walnut desk complete the furnishings

of the room, with the exceptions of the dainty dressing table and desk accessories of rose. Could there be a more deliciously winsome room!

Nearly every bedroom expresses the personality of the owner in some manner. Notice I have said "nearly," for the guest room must necessarily be an impersonal room. The greatest thought should be expended on its furnishing, for the wants of the transient guest are many and varied, and the hostess' fair repute for hospitality frequently rests upon nothing more momentous than her thoughtfulness in providing a supply of stationery, interesting reading material, matches and ash tray for the man guest, or some like evidence of solicitude.

That the guest room must be dainty and attractive goes without saying, but it is wise to eschew the more aggressive colors and keep the tone of the room low. Here, however, it is not the decorative scheme which matters so much as the little things which go to make the night's lodging one of comfort. For the passing guest is not within the room long enough for its treatment to jar upon him, but he is apt to sorely miss some small accessory which he deems necessary to his well-being.

An excellent idea is to have cedar paper bags in which to keep the clothes of the traveler from dust. Another convenience which will be appreciated is some provision in the way of lighting for reading in

bed, for this is a luxury few do not enjoy. Then it is a congenial means of wooing sleep for those who find sleeping difficult in a strange bed.

There may be a light fastened above the bed or on the small table beside it. Oftentimes, these lamps are sufficiently decorative to make one long for an opportunity to use one of them. For instance, one with turquoise blue pottery base and shade of ruffled changeable turquoise taffeta with frayed edges is lovely in a delicate blue and rose room; candle lamps with etched crystal stems and shade of crepe rose chiffon, from which depend crystal balls, would be equally effective in this room.

Two or three late magazines and an entertaining book or two provide sufficient reading material, for he who reads in bed is not seeking a lengthy treatise on labor problems or a history of the Great War.

Another aid to comfort is a lacquered tin box with small cakes, candy, salted nuts — what you will — for very real are the gnawings of hunger when the guest who is accustomed to food before retiring is compelled to forego his habitual lunch.

The desk or writing table is another essential, and with it should go all the fittings accessory to correspondence — stationery, pens, ink, etc. A schedule of the family meal hours is also a con-

venience; I have seen these developed in a highly ornamental manner, the printing done in old English script, and the little card framed in blue silk with tiny pink rosebuds, conforming with the toilet articles.

Daintiness and airyness are requisites for the successful bedroom; with these two assured, personality may have free rein.

CHAPTER XXI

DRESSING TABLES

IN furnishing the dressing table, there is the intimate delight of dealing with something essentially feminine, something which possesses the secret of how the eternal feminine preserves her eternal charm. There are so many ways of making it pretty, so many opportunities for the display of individuality that its decoration is a matter of unfailing interest. Finally, and perhaps most important of all is the latitude in the matter of its expense. Whatever the size of our purse, whatever the dimensions of our available space, we may develop a dressing table that will satisfy both aesthetic and material preferences. For whether the home be unpretentious and restricted, or elaborate and spacious, we have an equal opportunity to make the dressing table what we will.

One of the first things to be considered is that it be congruous with its setting. If the room be French or ultramodern, the draped dressing table looks exceptionally well, although it may be hung with dotted swiss, or chintz, Colonial fashion, with much success. Should your room boast a collection of lovely old Colonial furniture — four-poster bed, stately highboy, and a few chairs — the dress-

ing table may provide just the proper finishing note. And there are a number of ways of developing the right sort. One delightful room of this character has a dressing table composed of a mahogany table of good lines, topped with an old shaving stand, a most unusual and gratifying combination, evolved with but little effort.

Another Colonial room achieved an effect a bit out of the ordinary through draping an antiquated commode with chintz piped with old rose satin, and making candle shades of the same chintz under rose Georgette. The candlesticks were slender silver affairs, holding twisted rose candles, and the toilet accessories were of chastely simple silver.

For a room not strictly a chamber, in which bookcases, desk, overstuffed chairs and a day bed spread with dark blue taffeta are used, an adorable old satinwood table serves as "vanity table." Lacquer panels are inlaid and satinwood slides at either end may be drawn out to hold candlesticks, extra toilet accessories and whatnot. On the top stands a mirror with satinwood frame, and decorations corresponding to the lacquer inlay. Before the table is an old English painted chair, cushioned in taffeta, which blends well with the other furnishings. The little group adds a lovely touch to the entire room, without being too suggestive of the boudoir.

There are a number of these dressing tables which to the casual observer seem but a graceful desk, though the initiated know beneath that demure surface is concealed the equipment necessary to beauty that is only skin deep. The Louis XVI "bonheur du jour" of rosewood is a piece of this character. A cursory glance reveals it as a quaint marquetry desk with drawer for paper and with an array of books in a row behind sliding panels at the back. But presto! Open the drawer and there are revealed a mirror which tilts back to give an excellent view of the observer and two compartments containing powder puff, rouge and other toilet accessories.

Then there is the eighteenth century poudreuse, coming down to us directly from the first Empire. This is very successful indeed in hiding its mission in life, for when folded up, it is most blandly innocent in appearance, a simple little table decorously standing against the wall. But the center section opens back forming a mirror, and the two sides fold outward, revealing its purpose. A round stool with graceful curving legs, reproduced from one of the antique Louis XV designs is excellent with this table, while scent bottles and candlesticks of old Venetian glass give a note of genuine antiquity.

The Louis XV dressing table has all the charm of

that delightfully frivolous period. Who would not be glad that all is vanity were vanity the excuse for a dressing table of richly brown walnut inlaid with tulip wood in a delicate flower design. The mirror folds down upon occasion, and there is ample space on the table top for all necessary toilet articles with perhaps a single rose in a slender vase to inspire beautiful reflections. And, par excellence, a sliding piece on which to write hurried notes. A pair of crystal candelabra with long prismatic pendants might perform a very active role in creating a becoming setting for an attractive face.

Sheraton, too, turned his masterful attention to the dressing table and created an intriguing little affair that makes self-inspection a pleasure, and dallying over the intricacies of the toilet a matter of course. The classic detail and inherent grace evidenced in all of his work is apparent in one beautiful old table of dull mahogany inlaid with fine satinwood. Here also, there is a folding mirror, two leaves which fold outward, and a drawer for all appurtenances to passing fairness. A dressing table like this one was used in a room, purely Sheraton in all of its furnishings, with pale green and orchid shades in taffeta draperies, bedspread, upholstery and room setting.

About the Empire dressing table, there was a graceful simplicity that recommends it to our at-

tention. One of these forms part of the furnishings of an Empire apartment, with massive canopied bed, silk hung walls, and curtains of a heavy Empire damask copied from a design used in Napoleon's time. The toilet table is of mahogany with a chiseled ormolu decoration at the keyhole. There is a dignity in the curved standards, and substantial stretcher and charm in the oval mirror with its imposing frame, as well as in its reflections.

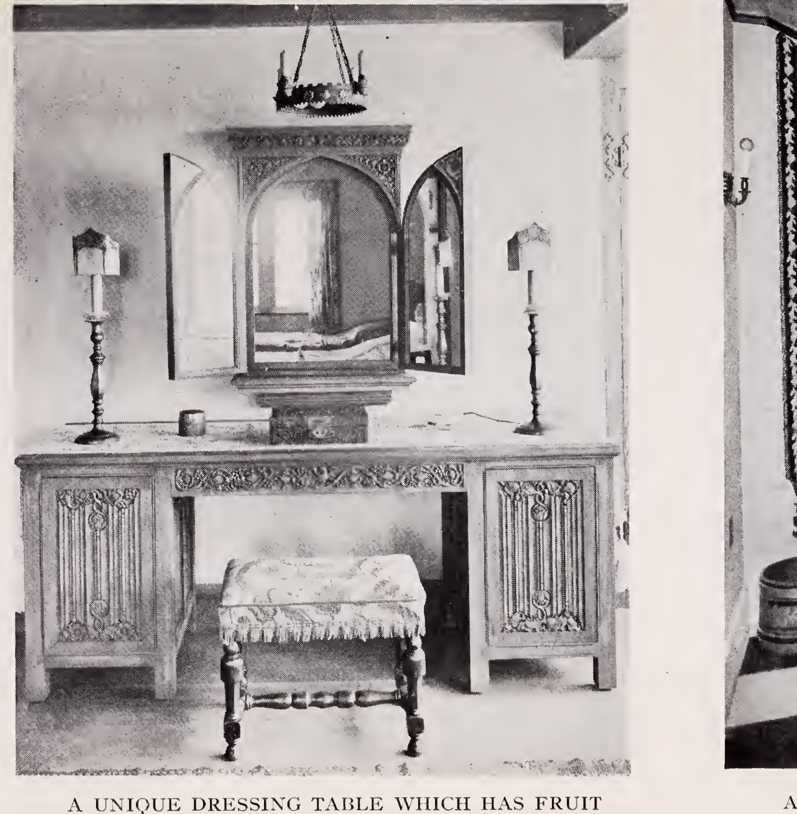
But in proof that it is useful as well as decorative, the dressing table may cleverly fill an awkward alcove which looms up before the eyes of the home mistress as a most difficult architectural feature. Unadorned, the table may be a simple affair, but with a curved top, and gathered valance neatly fitted around the top and falling to the floor in graceful folds, it seems the very acme of femininity. On either side of the long rectangular mirror above it are electric candles shaded with cunning little parchment caps which permit a strong light to be shed on the appointments of the table, and the critical seeker after beauty. A simple chair with cane inset in back and seat stands before this table.

Another dressing table which has an architectural significance is built in three niches, the two outer ones with a background of azure sprinkled with the gold of numberless stars. Built into the center niche which is lined with mirrors is the

dressing table with a conveniently curved shelf and competent rose-shaded light depending above it. In the flanking niches are shelves painted pale blue and laden with quaint bottles of delicate glass filled with fragrant perfumes, or perhaps there merely because of the decorative proclivities of their own beautiful selves. Under these side niches are doors to tiny cupboards just large enough to hold rows of dainty slippers and shoes.

Another less unusual treatment is to have the dressing table flanked on either side with cupboards, one of which holds rows of delicate gowns in close orderliness, and the other, piles of pale pink and orchid lacy beribboned garments while high above them, hat boxes conceal marvels of the milliner's art.

Almost as pleasantly surprising as the old secretaires with their hidden springs and secret compartments is the dressing table within an alcove lined with mirrors. The table fits the enclosure and may be painted to conform with the dominant color scheme. The particular one I have in mind was a delicate mauve with lines of cerise marking the edge of the drawers and the grooves in the legs. The table has a glass top and the insides of the doors show paneled mirrors reaching to the floor and constituting a source of never-ending delight to the home dressmaker or the woman who enjoys



A UNIQUE DRESSING TABLE WHICH HAS FRUIT AND FLOWERS CARVED IN THE DRAWER AND MIRROR TRIMMINGS. *Plate LXIV*

A FEATURE IN THIS CHAMBER IS A CHARMING OLD DRESSING TABLE DONE IN BLACK AND GRAY DECORATED WITH BRIGHT FLOWER MOTIFS. *Plate LXV*

the certainty of being well-groomed from the tips of her toes to her tailored hat. When the doors of this little secret chamber are closed, the space becomes a part of the paneled walls of the room and no one would dream of the existence of a dressing table hidden there. The small seat painted to match the table, and cushioned in mauve piped with cerise, slides snugly underneath the table, or takes its place in the room as an extra chair.

The draped dressing table has a potent appeal for the feminine heart, perhaps because its garb may be changed with the changing mood. The combination of rose and blue commends itself to the feminine temperament, also, so a dressing table ruffled in rose striped taffeta with a tall, slender blue-framed mirror rising above it is sure to be a success in my lady's chamber. Cloudy crystal candlesticks may hold aloft candles shaded in soft rose color, and the ensemble is complete. A unique feature of one table of this character is the fact that the side sections swing back on hinges, revealing little drawers at the top, while retreating beneath the silken skirts are rows of dainty slippers on small shelves.

A modern draped dressing table in the style of the eighteenth century is draped in green and silver shot taffeta and old galloon. The small bench before it is of wood, painted pale green with silver

line decorations, and upholstered in wisteria taffeta with a panier fleuris design in cutwork. An electric candle on a tall wrought iron standard lights the table.

In the toilet table with draped mirror, there is something reminiscent of the days of yore when women must, first of all, be beautiful. Fancy an oval topped mirror with draperies caught to a point above it — draperies of taffeta shifting in the changing light from silvery blue to rose to orchid. The table top is covered with glass, shaped in a gracious curve and laden with tall crystal bottles decorated in rose and blue. The double flounce of taffeta swings back from the center to reveal two drawers, large enough for the necessary toilet articles. A garland of wee rose, orchid and blue chiffon flowers marks the peak of the hood.

Even mediaeval ladies had their moments of vanity and a survival of those ancient days is exemplified in a dressing table simply hung in jade green taffeta, the oval mirror hooded in shirred jade taffeta lined with lemon yellow. The delicately vigorous iron candlesticks have shades of mauve chiffon lined with yellow. This same type developed in orange and silver changeable taffeta with touches of violet is an exceedingly gorgeous affair, fit to send one forth in a holiday mood.

There is an air of modest reticence about a

dressing table in a young girl's room, something of fresh, unspoiled youth in its double ruffle of dotted swiss ruched with brilliant blue changeable taffeta, and in the quaint hood that shelters the oval mirror framed in blue ruching. Blue sateen forms a foundation for the swiss, blue ruching follows the semicircle of the table top, also, and blue predominates in the morning-glory chintz covering the small chair. Even the ivory appurtenances are blue initialed.

Similarly old-fashioned and equally delightful is the toilet table developed from a simple kitchen stand skirted in dotted white grenadine over a rose lining, with ruchings of rose taffeta. The quaintly shaped mirror is framed in crisp ruchings of rose taffeta, and a snowy-wigged Colonial lady directly before it demurely hides beneath her froth of pink tulle and satin petticoats a downy powder puff.

Very often the dressing table is included in the set of furniture. Then, of course, all that remains to be done is to arrange the toilet articles properly and see that the lighting is effective. This is one important essential of the dressing table — a sufficiency of light, for in the privacy of her own boudoir, milady appreciates a revealing flood of brilliance that she may perceive the ravages of worry, time or unusual activity and rectify them. The shaded fixture directly above the table, electric or

ordinary candles on either end of it or wall brackets flanking it are all effective. The shades on the candles may carry out the dominant color scheme of the room, and may be fashioned from chiffon, silk, chintz or parchment.

When painted furniture is used throughout the rest of the room, it is not difficult to find a stock table of good, plain lines and either paint it or have it painted to match the set. If you wish to introduce a contrasting note, it might show an entirely different color. One ivory enamel dressing table has the fronts of drawers, sides and top of blue silk figured armure. The top of the table is glass, and there is a triple swinging mirror. The tiny chair to match is of ivory enamel, and a blue damask-covered table set rounds out the scheme.

When draping a dressing table, the important thing is to have the table itself of the right proportions. A medium-sized, symmetrical one measures forty-three inches in length, twenty-two inches in depth and twenty-nine inches in height. The two drawers across the front each measure six inches in depth, extending the full width of the table and meeting exactly in the middle. Six inches from the floor is a shelf fastened at the ends to the four legs and curving toward the middle to measure fifteen inches. Thus one may sit close to the table without interfering with the shelf, and

on it may be kept hat-boxes or shoes. This table might be inexpensively constructed of white pine or some other good, soft wood, and any carpenter could make it following these dimensions.

The top should be covered with a heavy glass of exactly the same shape. Cut the skirt of the table in four lengths, one for each end and one for each side of the front. Each drawer has a separate length running clear across it, and allowing one to pull out either of the drawers without interfering with the other. Measure four pieces of tape, one for each end and one for each drawer; allow one and one-half the length of the tapes in fulness for length of material and shirr it in two or three rows with a stout thread. Then sew it firmly to the tape and tack the tape firmly to the table. Make sure that the skirt clears the floor nicely. About one inch above it is sufficient. Various mirrors may be used with this type, the triple mirror, framed in painted wood, lacquer, gilt, or shirred silk, which stands on the table; or perhaps a vanity mirror set thereon after the manner of the old-fashioned shaving stand. Then the rectangular or slender oval mirror hung flat on the wall above the table is another good treatment.

CHAPTER XXII

The Nursery

THE decoration and furnishing of the child's room have a great influence upon the small occupant for they form the background of most of his activities during an impressionable period. Until late years, but little heed was paid to a child's right to demand surroundings which would enable him to reach his highest growth and development. Any decrepit pieces of furniture which had seen service here and there about the house were donated to the play room or nursery, instead of being relegated to the attic or given away.

But the nursery or the playroom of today have been elevated to a plane of greater dignity as a result of a more complete realization of the psychological effect of their surroundings upon children. Nowadays the room boasting the most desirable exposure is dedicated to the nursery, that there may be light, air and sunshine to encourage growth. With these essentials as a working basis, it is not very difficult to provide other small comforts and simple beauty to influence the dawning consciousness.

The nursery for the infant most urgently requires cleanliness, restful, cheerful surroundings and the

necessary pieces of furniture. Painted or enameled furnishings are both charming in appearance and easy to keep immaculate, for they may be cleaned by simply wiping with a damp cloth. The small bed may be of enameled metal or wood. Although some people prefer the metal for hygienic reasons, the wooden head-and-foot boards afford excellent protection from draughts, and the wooden bed may be kept quite as spotless as any other.

Walls painted in soft neutral tints, gray, cream, buff and ivory, are a safe choice, for they are both bright and cheerful. A painted or stippled treatment makes them first of all sanitary, and supplies a splendid background for pictures. If the floors are not of hard wood they may be painted a neutral color, and upon this clean surface, a plain thick rug may be used, or one with a figured, all over pattern, giving the effect of plainness. Those ot Scotch wool are warm, durable, and adaptable to simple furnishings.

In treating the walls, consider the matter from the viewpoint of the child himself, from his literal viewpoint, but a couple of feet from the floor, and see whether they would appeal to you. In the decoration of nurseries, there is one fault more generally prevalent than any other. People seem to forget that the range of a child's vision is below that of an adult, and that the wall decoration in

order to be entertaining to one of brief stature should occur perhaps just above the baseboard. Of course, this may meet with protests from the paper hanger or painter, but if it creates a room more satisfactory to its small occupant, their desires may well be disregarded.

Bright colors, harmoniously used, make for the greater health and happiness of a child, and as a rule light tints are better than the somber shades. The more sunlight in the nursery the better, so use colors which absorb the least proportion of it. Again in the matter of window draperies, if you wish, you may do away with needless curtains and admit the sunshine. But if you do this, beware the colors that fade. Blues and pinks are apt to fade more quickly than any others, while the lighter shades are far more disappointing in this regard. Scrim curtains with a binding of pink or blue, an English block print, or soft blue albatross with rose picot ribbons for windows form excellent curtains.

A narrow frieze about the wall which tells a story of some kind never fails to be amusing to the child. One of these is "The Market Frieze," consisting of seven different panels each fourteen inches high and five feet long, which may be fitted end to end in any combination. These depict old ladies solemnly bartering their apples and home-

brewed ale for merchandise, and dog-carts trundling master and produce to the market place. The Dutch panels are smaller in size, with red, yellow, blue and white figures of Hans and Hulda chatting before a whimsically gay windmill. "A Playtime Frieze" in strong red yellows, greens, and blues on a light green field shows children engaged in vigorous games of "tag" and hide-and-seek.

One exceptionally lovely frieze makes use of the charm of Japanesque in introducing educational representations of animals, birds, flowers, fish, and all manner of creeping things. The drawings are vitally realistic, and beautifully colored. Some are in soft grays and browns, showing monkeys swinging from bamboo branches, the mice, the badger, the crane and many other subjects. The square prints of the frieze might be harmoniously arranged in various patterns on a gray wall paper of indefinite stripe, or grass cloth. Others are blue in coloring, illustrating the frog among lotus pads, the Japanese junk with Fuji in the background, etc. Still others have much pink in them, or delicate tans and browns, so these exquisite prints may be obtained to harmonize with any color scheme.

A rather unusual wall treatment with a very practical aspect was composed of a combination of blackboard material for the dado, and a wall paper frieze of the "Billy Circus Procession." What child

does not delight in marking on the walls to the despair of his elders? This scheme makes it possible for him to exercise this natural propensity without doing any damage. With chalk or colored crayons, he may draw or write to his heart's content and at the end of the playtime, the dado can easily be cleaned so that it presents a neat appearance and seems not a blackboard but a portion of the wall decoration.

The pictorial frieze depicting elephants, camels, dancing bears, trick ponies, and clowns, engaged in the amusing foolery peculiar to circuses is low enough to be within easy range of the child's vision, while the figures thereon may inspire an ambition for imitation on the blackboard below. The wall from the top of the frieze to the ceiling may be covered with plain paper, a two toned stripe or all over pattern, or may be painted a light tone. It is wise to use a baseboard not only for the sake of appearance, but to prevent the writing surface from damage from obstreperous boot-toes and heels. This brings the black board about eight or nine inches above the floor, and the width of the material brings the top of the dado to about four feet, which is as high as a child can conveniently reach in writing.

The treatment might be used only in an alcove or along two sides of the room, but wherever it

does appear, that spot is sure to be the most popular in the room.

The old nursery rhymes never grow tiresome to the child and may be used in a number of ways. "Old King Cole," "Sing a Song of Sixpence," "Four and Twenty Blackbirds," and other old standbys of fairyland or Mother Goose lore are unfailingly popular. The Jungle posters, five feet long, afford a clever means of decoration. The animals and birds are to be cut from their gray background and used against a plain wall, arranged in any manner you wish. The birds may be strung along the wall as a dado and the animals used as a frieze, or they may be companionably mingled.

Barnyard fowls may be used with the jungle animals; then there are windmills, fascinating little wooden-shoed Dutch children, fox hunts, with all the gaiety of scarlet coats, tallyhoes and coaching friezes.

Another feature of the walls should be the introduction of cupboards, many of them, to accommodate all toys and trappings of childhood life. For cupboards act as a direct encouragement to orderliness and when it is a rule that things be picked up and put in their places before bedtime, the numerous cupboards and drawers provide available space for everything without straying outside the nursery walls.

These cupboards need not extend clear to the ceiling, in fact it is far more satisfactory to leave room for a frieze of delicate fairy tale pictures or perhaps a black silhouette border of fairies which intrigues the fancy of the child and encourages him in weaving countless stories.

If there is a roomy closet off the playroom, it may be partitioned into shelves and compartments within the reach of childish hands. Or if there be no closet, low cupboards may be built into corners, leaving the rest of the wall space free. The upper portions can be shelved to hold books and the lower part left free for toys. The window seat may have hinged doors that open out, concealing the space within. This arrangement is far superior to that with a hinged opening at the top.

There are a number of ingenious boxes for toys, some of them fashioned with wheels and hidden beneath the guise of Noah's Ark, The House that Jack Built and other attractive forms.

A low mirror is useful on at least one of the walls for the child who sees himself as messy as his elders tell him he is feels a greater responsibility for preserving an aspect of semi-cleanliness. Painted panel insets into the wall provide an excellent means of acquainting a child with things that are really good in art. There are many artists today who do quaint and charming designs which will

transform the nursery into a place of joy and wonder. The deep blues of Maxfield Parrish, quaint Kate Greenaway figures, the delectable childhood studies of Jessie Willcox Smith, Rosa Bonheur's and Landseer's animal paintings and numerous others are happy visions to the young eyes.

For a very tiny maiden of three years, a room the soft pink of babyhood itself was developed. The walls forming the background were tinted the most delicate shell pink, and the curtains were of gauze the same pink with a faint silvery sheen ruffled in blue taffeta. On window seats and chair cushions was plain blue linen, piped with pink.

The bed, adorably small and quaint in design, is painted creamy white and decorated with a delicate rainbow design in which pinks and blues queen it over numerous indeterminate shadings of mauve, orchid, and pastel tones. Before the Colonial mantel is a firescreen of needlepoint tapestry in a frame finished in dull gold and gleaming silver. On either side of the fireplace are wall brackets holding side lights which are shaded with pink silk frilled in blue.

The remainder of the furniture, small chairs, night table, tiny dressing table and chiffonier are all painted cream and decorated in the same manner as the bed. A sort of dream room, it is, and a fitting setting for a dainty little girl.

But the child at six or seven has at best a merely negative liking for delicate pinks and blues. His sense of color is primitive, he yearns for bright reds, clear blues, and yellow. When these shades are harmoniously combined, they make a fascinating room. Oftentimes the decorative scheme may be based on the coloring of some well-beloved picture, a favorite dress, delightful illustrations in children's books, or the wonderful blues and golds found in the pictures of Maxfield Parrish.

From the nasturtium colorings of a Japanese print was evolved a joyously vivid little room which made happy the heart of its six-year old mistress. Rich, soft browns, glowing vermilion, warm orange and vivid yellow were used; walls a deep cream, furniture painted soft yellow with decorations in brighter tones of the flower. The simple window hangings, bed spreads, chair and window seat cushions were of chintz showing the brilliant blossoms rioting over a background of pale green. The floor was painted a rich brown with occasional soft colored rugs, where they were needed. On the window seat an orange cushion glowed luxuriously in the sunlight.

Much more sedate is the room of another little girl, for the colors used here are cool blues, ivory and touches of rose. The walls are a cloudy blue-gray, the curtains of gray blue taffeta ruffled in

THE RUGS IN THIS FASCINATING NURSERY SHOW KATE GREENAWAY FIGURES, WHILE BIRDS HAVE BEEN INTRODUCED IN THE SCREEN, AND FLOWER MOTIFS IN THE BED AND SPREAD. *Plate LXVI*

THE CHARMING NURSERY IN THE OSCAR L. HALSEY HOUSE HAS A CANOPIED BED AND A LITTLE TREE TO HOLD THE BABY'S CLOTHES. *Plate LXVII*

IN THIS PLAYROOM SHELVES JUST BELOW THE FRIEZE ALLOW FOR THE PLACING OF BOOKS AND PLAYTHINGS. *Plate LXVIII*

AROUND THE WALLS OF THIS PLAYROOM ARE MOTHER GOOSE PICTURES ILLUSTRATING THE DIFFERENT SCENES SO FAMILIAR TO THE LITTLE ONE. TUMBLER ANIMALS STAND ON THE BOOK SHELF. *Plate LXIX*

picoted points, with valances of glazed chintz showing brilliant pheasants interspersed with baskets of flowers, rose blue predominating. A couple of the ivory wicker chairs were also upholstered with this chintz. The furniture was painted ivory with a line of blue and baskets of flowers repeating the motif of the chintz. This room was suitable for the little girl until she was well into her teens, for the old fashioned hooked rug, the desk and quaint chest of drawers were sufficiently dignified for quite a mature miss.

Wicker furniture seems especially appropriate for the nursery for there are no sharp corners on which small heads may be bumped and a vacuum cleaner or a good beating with a padded stick will keep it clean. If wicker tables are used, however, they should have wooden tops, for wicker tops give an unsteady service for tea service and fine crayon work. Again, wicker combines well with painted furniture and mahogany and gives lightness and variety.

A nursery which was "le dernier cri" in hygiene and also very attractive was developed by a woman with a mania for that spotlessness akin to godliness. The woodwork was painted cream white, upon which every spot loomed up with inevitable prominence, and the walls were painted three coats of a deeper shade of cream the last being a flat finish,

soft in appearance, yet hard enough to withstand the severest scrubbing. This was carried up six and one-half feet from the floor, from whence the house-mother's bent for sanitation gave way to her decorative tendencies and swarming over the rest of the wall and the ceiling were pink roses climbing on a green trellis. A molding of green at the edge of the paper made the necessary finish.

But in compliance with the dictates of hygiene, the paper was given a coat of white varnish, making it practically impervious to moisture and even permitting a thorough washing down of walls and ceiling.

Against one wall is a bookcase finished in white enamel, which is an article of varied uses. The lower floor houses a doll's apartment, toys are ranged on other shelves up to the very top with its books, and supplies. Discreet green curtains veil the intimate affairs of doll life from the curious eye of the beholder. Some of the furniture is of silvery gray cushioned with green rep, sturdy enough to withstand the rough usage which it is apt to receive. The cushions of the window seat are of a delightful pale green and pink cretonne, and fasten on with patent hooks, so that they may easily be taken off and laundered when occasion requires. At the windows hang curtains of swiss, dotted with green.

The floor space is kept as open as possible to allow sufficient room for the enjoyment of games. There is a white enamel bed and a Japanese screen showing luscious cherry blossoms, pale green and soft brown boughs, all against a pale pink background.

In one end of the room is a veritable little stall where rocking horses, traveling ducks, and trains of cars are equally housed during the sleeping hours of their owner. This space is fenced off with a regulation garden fence, enameled white.

A little care in a child's surroundings may result in an unconscious education in art. For example, nothing would make a finer over mantle decoration for the nursery than one of the plaster or terra cotta medallions of a Della Robbia "Bambino." Photographs of such masterpieces as Verrocchio's spirited young "David," Vandyck's "Children of Charles I," the adorable cherubs' heads of Reynolds or prints of the great Madonnas make an indelible impression upon young minds.

A window box filled with flowering plants, an urn in which Chinese lilies or narcissus grow from a pebble bed, and a bowl of goldfish on a safely substantial standard add interest to the nursery.

I recall one child's room which seemed to me ideal, for it was big and almost empty. And I was not the only person to whom it so appealed for

during wintry or rainy days it was the most popular room in the neighborhood, a jolly place for a good time.

Though restrained in color, it did not lack brightness. At intervals above the low wainscot animal posters were mounted on linen and fastened by thumbtacks. These might be changed and rearranged at will by the children. A cupboard with deep shelves built into the wainscot held additional treasures. Among these were more animals, some depicted after the Noah's Ark school of design, and then there was a splendid Holy Grail series. When this was in use, the room showed a pictorial history of Sir Galahad, in brave array setting forth on one of his gallant expeditions.

This room boasted of no sleeping quarters. It was merely a play room. The floor, rendered sound proof by the architect, was of hard wood, covered to within fifteen inches of the margin by a rug of grayish green terry. The pine woodwork was painted a grayish green. A kindergarten table and chairs furnished the only movable furniture; built into the wall were two low cupboards, one on either side of the fireplace. One of these contained books, the other toys. Then a second series of shelves contained several pairs of blunt scissors, paste and mucilage, "sliced boards" and "sliced

animals," linen scrap-books, sheets of paper dolls, and joy of joys, pipes and bowls for soap bubble parties. These provided ample amusement for rainy days.

Cutting and pasting provides a source of amusement which never fails to please, for it permits the exercise of inventive ability and individuality. Modeling clay was always kept on hand here, and hour after hour, apples, potatoes, pears were formed of the pliable medium.

Another nursery which was entertaining in its background utilized one of the admirable English wall-papers designed for children. There are many American shops in which the well known works of Walter Crane and Kate Greenaway may be procured. One of the latter's is exceptionally charming; depicting months of the year in groups of quaintly gowned children, long-coated small boys and large bonnetted little girls in varying occupations befitting the season.

The John Gilpin Nursery paper, too, is full of vigor and interest, dashing stage coaches and gallant men in gay attire riding to the hounds or on some mission of grave import. The numerous explanatory verses provide something to read and study out.

One nursery, remarkable for the infrequency with which its masters and mistress bumped their

heads or small knees, had a floor covered with brown denim, padded thickly underneath. The woodwork and walls were ivory white, against which the yellow wicker hourglass chairs seemed gorgeous indeed. At the windows, and upholstering two tiny overstuffed chairs was a gay orange-grounded chintz, while daffodils bloomed sunnily in window boxes. Closets and cupboards built into the wall obviated the necessity of movable furniture of this kind, and so created greater space for play.

A rose room may be created at little expense by decking windows in rose checked gingham, fluttering above the pink geraniums potted on the window sills. Here the floor might be painted a warm gray, repeated in the woodwork, with walls of ivory. Ivory wicker furniture may be cushioned in rose checked gingham, and on the floor there may be several small rugs braided in rose, black, gray, and white.

Like a bit of fairyland is a Japanese nursery with walls shading from a sea-blue near the floor to a misty blue-gray at the ceiling. The walls are decorated in oil with pictures of black haired kimono clad babies playing along the river bank, or floating happily along quiet streams in a quaint flat-bottomed junk. And just above the baby's bed is painted a red arched bridge of dreams. The

bed itself is a quaintly designed affair painted black with line decorations of creamy white. Before one door stands a white oil-cloth screen with red-eyed fishes sailing through its quiet waters toward which the two swans, forming a gay little rocking seat, direct longing glances. There are little cushioned seats of delicate black lacquer, in brilliant red and a quaint cupboard of black lined with orchid for toys.

The main idea in the furniture for the nursery is to make it fit the child, but it is frequently possible to make it a part of their playthings. The bed may be of such a delightful design that bedtimes is welcomed with joy. For instance, fancy one shaped like a little boat and painted a brilliant blue with orange decorations and white canopy edged with little orange balls. There may be a small armchair cushioned in orange to match this. A cradle of rose and blue lacquer forms an adorable frame for a fat pink baby. Then there are all manner of sturdy rocking toys and seats decorated with entertaining pictures, proof against the destructive tendencies of the most energetic youngsters.

All the lively joys of a three-ring circus are contained within the four walls of a playroom in the likeness of a circus tent. The center pole upholds the ceiling of green and white canvas

from which depend white and yellow lanterns swinging green tassels. Elephants, bears, and trained ponies perform at the instance of their young ringmaster, upon the green carpet with its red center. The four walls are light yellow preserving a semblance of the big tent, and upon occasion pink lemonade was served at the small "stand." This room was conceived by a mind with a youthful inspiration and provided a store of happy memories for after years.

The most successful toys are those which provide the young owner with something to do. For the little girl, there is a quilting outfit with a thimble, needles, white thread, and gingham squares, which provides a quiet pastime. Nearly all the employments of housekeeping are dear to the heart of the girl-child. The soap bubble set affords another pleasurable diversion, and with waterproof bibs there is no danger of catching cold from a too boisterous indulgence in this somewhat moist recreation. Toy stoves, miniature washing paraphernalia and the like all take their place in the nursery.

Then there is the matter of the nursery china. Who can say what childish fancies may find their origin in the whimsical portrayals of strange birds, beasts, and flowers on the rim of porridge sets or bread-and-milk bowls? A plate, bowl and milk

jug decorated with blue and pink birds and flowers on a tray cloth of harmonizing colors will do much to stimulate a lanquid appetite. Bunnies dancing about the rim of a plate or swans swimming across a sea-blue bowl in stately procession are peacefully charming, while angular black witches briskly sweeping the cobwebs from a pale yellow sky inspire thoughts of Hallowe'en sorcery. With linen decorated to match the china, mealtime becomes a delight. Of course in many homes it is not practicable to serve the children's meals in the nursery even though it is a good and wholesome practice and develops their poise and hospitality. Even though they eat with the rest of the family this pleasing pottery may be utilized, for it is possible to procure toilet sets composed of it.

There are numerous accessories which go far to make the nursery a delightful place. If space permits, swings, "teeter-totters" and toy merry-go-rounds are all welcome supplements, but, plenty of room, bright airy surroundings and a fair aggregation of toys will insure a happy childhood and lay the foundation for a sound, right-minded citizenship.

CHAPTER XXIII

The Attic

EVERY house even if a story and a half in height may have space under the eaves dignified by the name of attic, and no matter how slight may be its claim to the title if there be any justification at all, let it assert its right to the name, for an attic is a place of romance, shadowy, dim, and filled with memories of yesterday, or bright with sunshine transforming silvery cobwebs into golden pools of enmeshed brightness.

Who has not read "Little Women" and delighted in the description of that attic where the four girls enacted dramatic masterpieces beneath the rafters? Or reveled in the description of Thomas Bailey Aldrich's attic in "The Story of a Bad Boy?" But the happiest of all memories are those of our very own attic, were we fortunate enough to possess one, the playroom de luxe, where battered trunks filled with all manner of breath-taking relics formed excellent ramparts over which sham battles might be waged. A spinning wheel under lowering eaves in one corner, perhaps a long forgotten harp or spinet in another, lent a certain old charm to vigorous games and play.

The delights of the attic are too many and varied to justify its assignment to life as a storeroom for discarded furniture and clothing. The delicious patter of rain on the roof, the joy of living like Peter Pan in a place among the leafy green of treetops and gazing up at the stars from a cozy dormer window seat are so considerable that to allot to the garret the humble function of official dumping ground is to disregard its possibilities for a more dignified mission.

Once you have owned a dormer room, and felt the charm of its sheltering drooping roof and varying angles, you will declare yourself in favor of an attic abode forever and aye. In that third story of your home, there may be a fascinating living room, library, study room, work shop studio, guest room, nursery, dance hall, or room for general recreation. Here that cozy, shut-in quality that belongs only to the dormer room makes of intimate delights the vastness of all outdoors, the glorious sunsets and the swift folding in of sable night.

In transforming the garret into a family living room, a friendly roughness of texture in the wall paint may be outlined by using a bit of sand in the mixing, for the attic is an informal place. Soft gray or warm brown makes a good background color. Then cover the floor with a large dark rug that will prove durable even after hard usage — brown or a

brown and dark blue mixture are both good. This rug might be almost anything from a Wilton to one of the two-tone grass rugs used in sunrooms and on porches. Small Orientals, braided or hooked rugs are excellent on a polished floor.

In the matter of furnishing the room under the eaves, you have all the liberty you might desire. In the more formal living room, there is a certain restraint lest a daring choice of curtaining material or furniture prove unwise and wearing in the long run; a desire for experimentation with uncostly materials must be held in leash for fear that the final effect will be tawdry and garish, instead of simply bright and gay. But the attic is a place of freedom. Its informality invites the use of inexpensive fabrics and materials contrived into cunning effects, through the exercise of ingenuity.

The curtains are certain to be delightful, for they screen ever-pleasing dormer windows. Some brilliant shade, King Blue, or a sunny orange might form glass curtains peeping brightly from beneath heavier draperies of a more neutral shade. Let the orange, if orange it be, gleam bravely forth here and there about the room in a lampshade, pottery bowls, or candlestick, and pillows. Built-in book shelves loaded with richly toned volumes garb the walls in a tapestry of happy color. More books atop table and desk vie with current magazines

in providing entertainment for rainy nights when the patter of the falling drops creates a delicious accompaniement to fictional adventures.

In a room with sloping walls there should be few pictures, for they interfere with the desired effect of space. If it be possible to have a fireplace, by all means do so, for what a hearth does for the atmosphere of any other room, it accomplishes in manifold increased proportion for this.

The furniture must, by all means, be comfortable, just as must that in the regulation living room. Visualize a great overstuffed sofa drawn before the fire, its dark blue upholstery enlivened with cushions of vivid orange; a gateleg table of mahogany, with a lamp of orange and blue, and a number of books; a comfortable overstuffed chair nearby, its dark blue cushions piped in orange; a couple of windsor chairs and a desk of mahogany; brass candlesticks with twisted blue candles top the mantlepiece. But the pièce de resistance of this whole delectable attic menu is the window seat by the great dormer on one side of the room. The window is high and the seat a veritable nook under the roof, reached by a little three-step ladder, in itself sufficient guarantee of the popularity of the retreat with youngsters. Broad enough to accommodate two people and a book or so, cushioned in blue, with gold, silvery gray and orange pillows for

additional comfort, it forms an inviting nook where one can sit for hours and pleasurably gaze out into the vague blue distances, or peruse a favorite book by the light of the capable light which illumines this particular retreat. Certainly no family could desire a more livable room for constant use.

The utilization of the attic as a guest room is quite as practicable as its transformation into a family living room. Oftentimes in the country or woods the arrival of unexpected guests is not an unmixed joy, for the hostess is immediately at a loss to know where to put them. Hospitality is nearly always the byword at such places, and the man of the house oftentimes apparently feels confident that by tranquilly leaving matters to his resourceful wife, she will evolve some sort of sleeping quarters out of the thin air. Thus he bids his friends welcome without forethought of whether his house will accommodate them.

One woman solved this difficulty by utilizing the attic space which had formerly represented just so much waste area. The garret walls had numberless jutting angles and presented a most uneven appearance, but kalsomined and stained a bright green near the baseboard shading up into pure white near the ceiling, their irregularity was rendered less noticeable. The windows were curtained in white muslin, ruffled and bound in green.

As the room was to serve as a sort of dormitory for men guests four beds were placed in the four corners, with bedside tables and small night lamps. The beds and tables were a creamy ivory with lines of green and a green and gold conventional decoration. The lamps had black pottery bases and gold shades. Before each bed was an oval braided rug in varied colors, green, gold, and black predominating. The walls were so thoroughly cut up that very little furniture could be placed against them, so two ivory painted dressing tables were placed back to back in the center of the room offering a place for two to prink at the same time. Built into the eaves was a locker for each man, sufficiently high to hold clothes. Then there were four comfortable cream and green wicker armchairs upholstered in black sateen, and green painted bookshelves built in on either side of the mantel. Brass candlesticks gleamed cheerily from the mantel shelf, the twinkle of their golden candles reflected in the long mirror framed in black glass. A chaise longue was upholstered in cretonne showing gold, mauve, and blue flowers on a ground of pale green to which black sateen cushions gave a pleasing emphasis. The whole room formed as inviting and comfortable a spot as could be desired by the most exacting of guests.

A smaller attic room could form a guest room for visitors of the younger personnel of the family.

Here the walls could be tinted pale yellow, with the same gradation of color as in the larger apartment. The curtains might be of blue and white checked gingham with quaint little yellow organdy ruffles, the rag rugs on the deep blue painted floor of yellow, white, and blue. Yellow and white quilts on small white-painted beds are delightfully sunshiny, and lamp shades of deep blue silk lined with yellow cast a pleasant glow over the room.

Another means of overcoming the architectural vagaries of a slanting wall is through the use of landscape paper. I recall one such development where the paper shows trees, streams, and picturesque ruins in tones of blue and rose on a white ground, rising above a white trellised baseboard. At one end of the room is a fascinating windowed recess with a blue painted desk decorated with lines of black. The windows are curtained with blue linen on which are appliqued three rows of black cire ribbon. Twin beds of blue decorated with black and gold and spread with blue linen are near this alcove, and an oval rug of blue, black, and gold, covers the greater portion of the floor. A couple of comfortable chairs are upholstered in blue and gold linen. A long cheval glass against one wall is framed in blue with dull gold. The wall paper forms the motif for the decoration of the entire

room, and the lamp is shaded in jade green with blue and gold fringe.

One of the quaint Chinese papers is especially good for an attic treatment. Select one in tones of yellow, green and rose showing zigzaggy bridges, exotic blossoms and close-clipped mountain peaks. The furniture could show Chinese motifs — be colored perhaps a mysterious blue-green with subtle lines of black. Sofa and overstuffed armchair might be cushioned in blue-green sateen with pipings of yellow, the lamp with its golden pagoda shade showing oriental tassels of silken jade. A black lacquer screen with oval metallic decorations might conceal the bed, and oriental rugs in dull faded blues and roses would be appropriate on a polished floor.

In one home a novel development in the way of a dressing table was evolved from a small dormer. Ruffled white muslin was draped on either side of it and caught back from the small windows. A shelf was built in to the enclosure making it flush with the room wall, and this shelf was covered with a whimsical Chinese chintz. With a small standard mirror against the window, and a long bench before the enclosure, there was an excellent dressing table, with the best of light, something rather difficult to obtain in the attic room.

Another delightful house utilized the garret as a

music room. The walls were stained a soft, rich brown, the furniture a substantial oak. A certain note of elegance and dignity is preserved throughout. The dormer windows are curtained with short draperies of thin red silk, the longer ones have overdraperies of brown velour with a Greek key design in dull gold. There is a piano over near one corner, and not far away that most celestial of instruments, a graceful golden harp. Music cabinets and chairs are of oak with cushions of red velvet punctured by brass beads on the latter. The long comfortable sofa and chaise longue are upholstered in golden-brown velour with pillows of crimson, and gold. A lamp with dull gold parchment shade and wrought iron standard lights the circle occupied by the harp, while another with a black shade, on which glow parrots with fiery plumage, stands by the piano. The wall brackets shedding even greater illumination are of wrought iron with dull orange shades.

The transformation of a dusty, musty, garret into a third-story room of varied purposes is not such an undertaking as might be supposed. The quaint, unusual outlines of the walls and ceiling guarantee that the room will have the charm of the unusual, and the purpose may be fitted to the needs of the household, both amateur and professional. To the decorator every attic is a mine of



A SKILLFULLY ARRANGED ROOM UNDER THE EAVES HAS BUILT-IN WINDOW SEATS, WHICH LIFT UP TO HOLD CLOTHES, AND PULLED RUGS ON THE FLOOR. *Plate LXX*



THE WHOLE UPPER FLOOR IN THIS HOUSE HAS BEEN TAKEN OVER FOR A BALLROOM WITH A SPRING FLOOR. DRESSING ROOMS ARE AT ONE SIDE AND THE ORCHESTRA STAND IS AT THE LEFT IN AN ALCOVE. *Plate LXXI*

THIS CHARMING ATTIC ROOM, IN WHICH MRS. LARZ ANDERSON DOES HER WRITING, SHOWS THE JAPANESE INFLUENCE. *Plate LXXII*

possibilities from which may be unearthed some charming effects.

I had a hand in the transformation of one garret from a cobwebby limbo for all dishonored household goods to a most habitable and attractive apartment. First of all, this particular attic was cleared of all debris so that the picturesque setting loomed up freed from the distracting influence of heterogeneous rubbish. The walls were ceiled and buff denim was selected for hanging ceiling and side walls. The room was to be buttercup yellow and a Flemish brown with touches of delft to lend it character. Bordering the walls was a deep band of warm orange denim stenciled in brown, and finishing the bottom was a narrow brown picture molding.

Next, the floor was covered with matting of rich deep buff shading into golden brown. One-third of the floor, not covered by this matting was stained a deep brown. Here rugs were used.

A combination desk and bookcase was built along one wall, with the desk directly beside one of the dormer windows. Seats cushioned in delft blue linen were at all of the dormers. The windows themselves were a detail worthy of mention, for instead of the small panes, there were larger ones in leaded glass effect. These opened out like casement windows, and yellow silk created an effect of sunlight even on gloomy days.

A fourposter bed in rich walnut was covered with a spread of delft blue silk, banded with yellow, the sleepy hollow chair was upholstered in warm brown linen, and another smaller armchair boasted a cushion of brilliant orange. A lamp with a blue silk shade stood on the creamy wicker bedside table, a small bronze desk lamp with bronze-green translucent glass shade provided sufficient illumination for writing, while still another with shade of dull parchment decorated in contrasting golds and brown completed the lighting equipment of the room.

Another attic was winsomely transformed which was originally the characteristic storehouse of tired trunks, broken chairs and dilapidated bedsteads. A French landscape paper transformed the walls into expanses of delicate beauty. Dainty French furniture in dull black and gold showed up to excellent advantage against this effective foil. Rose color linen bound with gray silk cord skirted the dressing table, built-in to one dormer, and upholstered the roomy armchair and davenport which helped to make an inviting nook of still another. Into the rag rug were woven all the grays, rose, black and gold appearing elsewhere throughout the room. Twin beds of fanciful design and quaint cupboards were all exquisitely graceful, in contour and piquantly striking in their black-and-gold-ness.

When the attic is given over to the children, it may be made an entrancing place for study and play with a modicum of durable wicker furniture and much space for varying activities. Open beams, white walls and simple furnishings make a boy's paradise. Stain the floor brown and use on it small rugs of cheerful design. If possible, use a fur rug before the fireplace for there is something irrestibly appealing about an animal rug to the boy in his teens. One portion may be delegated for study, the other for sleeping. In the study hang maps on the wall, dispose books in built-in bookcases and on the table, and have a globe at hand that the geographical exploits of Magellan and Columbus may be traced with ease. A fireplace with comfortable armchairs makes studying a more pleasurable task. At the other end of the apartment, place the bed or beds as the case may be, and a simple dressing table with capable electric wall fixtures on either side. But few good pictures are necessary. A couple of rush bottom chairs supplement the easy chairs, and the room is suitably furnished in a manner to delight the heart of the boy who wants a place to himself.

Oftentimes the attic room is not oppressed by lowering beams. There may be but a single corner or wedge which shows a great irregularity. This sort of room may be treated quite as an ordinary

part of the house. Wall board tinted a neutral buff or gray forms a satisfactory background. With a cushioned seat built in on one side of the dormer, and bookcases on the other, the cosy niche formed by the projecting window becomes an engagingly sheltered retreat. Potted plants along the window sill have the two-fold charm of color and life, and are especially effective when they repeat the motif of chintz curtains at the windows. With a strip of chintz across the oaken table, and a sleepy hollow chair before the fire insidiously suggesting ease and comfort, the attic becomes a retreat for the enjoyment of delicious solitude.

A lively color scheme adds interest, for draperies of a few bright shades in proper juxtaposition will cover a multitude of evils. One attic has walls painted a cool gray-green and floor stained dark brown. These show panels outlined by alternate blocks of green and mulberry, the same design is repeated in the draperies, and edge the oval rug of pale green matting. Two bookcases, desk table and chairs are of Mission type, stained a cool green and decorated with lines of mulberry and gold. The upholstered pieces are done in green and mulberry striped glazed linen. Though the room was not an expensive one to furnish, the richness of the colors used gives it a certain dignity.

Lacking the possibility of a fireplace, much of its

cheer may be simulated by a make-believe hearth. In one corner of the room construct a mantel piece and drape it with cretonne, say dark blue with blacks, creams and wisteria shades to brighten it. In the enclosure formed place a small electric or gas stove where its glow will radiate throughout the room and create the effect of a regulation log-fire.

Curtain the windows with the same cretonne used for draping the mantel. Rush color mats look well on a dark blue painted floor, and a few pieces of creamy wicker cushioned in chintz, with one of blue cushioned in flaming scarlet satin lighten the ensemble. In this room, one of Rembrandt's pictures with their masterful handling of lights and shadows or Velasquez' with their rich depth of color, would prove a suitable addition.

Every attic is full of nooks and crannies which may be utilized to excellent advantage by the ingenious. When the nook becomes a chimney corner, its delights are multiplied. An attic in a country home where I once spent the summer rivaled the out-of-doors in its opportunities for restful enjoyment. During the spring and autumn evenings, when frost lent a zestful tang to the atmosphere, the attic chimney corner was the mecca for all house guests. The great fireplace itself at one corner of the room was of red tapestry

brick, having a mantel stained with a rich mixture of Vandyke brown, sienna and mucilage to create an antique effect. Polished brass andirons reflected the leaping flames in their burnished surfaces, and winked brazenly at the sentimental couples seeking the seclusion of the cushioned seats which flanked the hearth. These benches, and indeed all the woodwork, were stained the antique tone of the mantel. Tiny dormer windows on either side of the hearth were curtained in rose-color printed linen with an all-over pattern of cream and dark blue. Seats, fireplace and windows were cut off from the rest of the room by an archway from which depended a weathered old ship's lantern. The room proper was carpeted with a rug of dull rose, cream and blue, and the curtains at the windows were of the same chintz used in the alcove. Gate-leg table, simple chairs, and desk were of walnut covered with chintz and bedecked with gay pillows. Rose geraniums bloomed luxuriantly in blue pots at all the windows, other ship lanterns were disposed about the room where their illumination was most needed, and numerous little accessories of burnished brass conformed to the simple homelike atmosphere of the room.

Many an attic serves as billiard room for the master of the house or dancing place for younger members of the family. For the latter purpose it

seems especially suitable, for its ample proportions allow sufficient room for a number of guests. Here the flooring should be of spring boards, and the room paneled in dark English oak. An alcove will provide a place for the orchestra, and two dressing rooms may easily be introduced by erecting partitions at one end of the hall. These, however, are usually unnecessary, on the third story, for the second floor bedrooms answer the purpose excellently. A small kitchen in the attic simplifies the refreshment problem to a great extent. Curtained nooks under the eaves afford delicious places for resting between dances or "sitting out."

Allow your attic to come into its own, and take its place proudly among the other rooms. The third story of your house is your opportunity and your problem, and may be seized and solved according to your individual preferences. I am sure no one has happier recollections of garret gladness than have I, yet the furnishings of that place of joy consisted merely of trapeze, mattress, dumbells, and other paraphernalia of a "gym." Marvellous were the stunts performed there, and eager the competition for fame in feats of valor. The rafters rang with plaudits for the victor and admiration for some daring exploit, as we earnestly trained for the circus life which was our main

ambition. Happy days they were, binding the home life more strongly together through the fraternity of the attic. An equal measure of profit will be yours in the utilization of the space under the eaves.

J.E.